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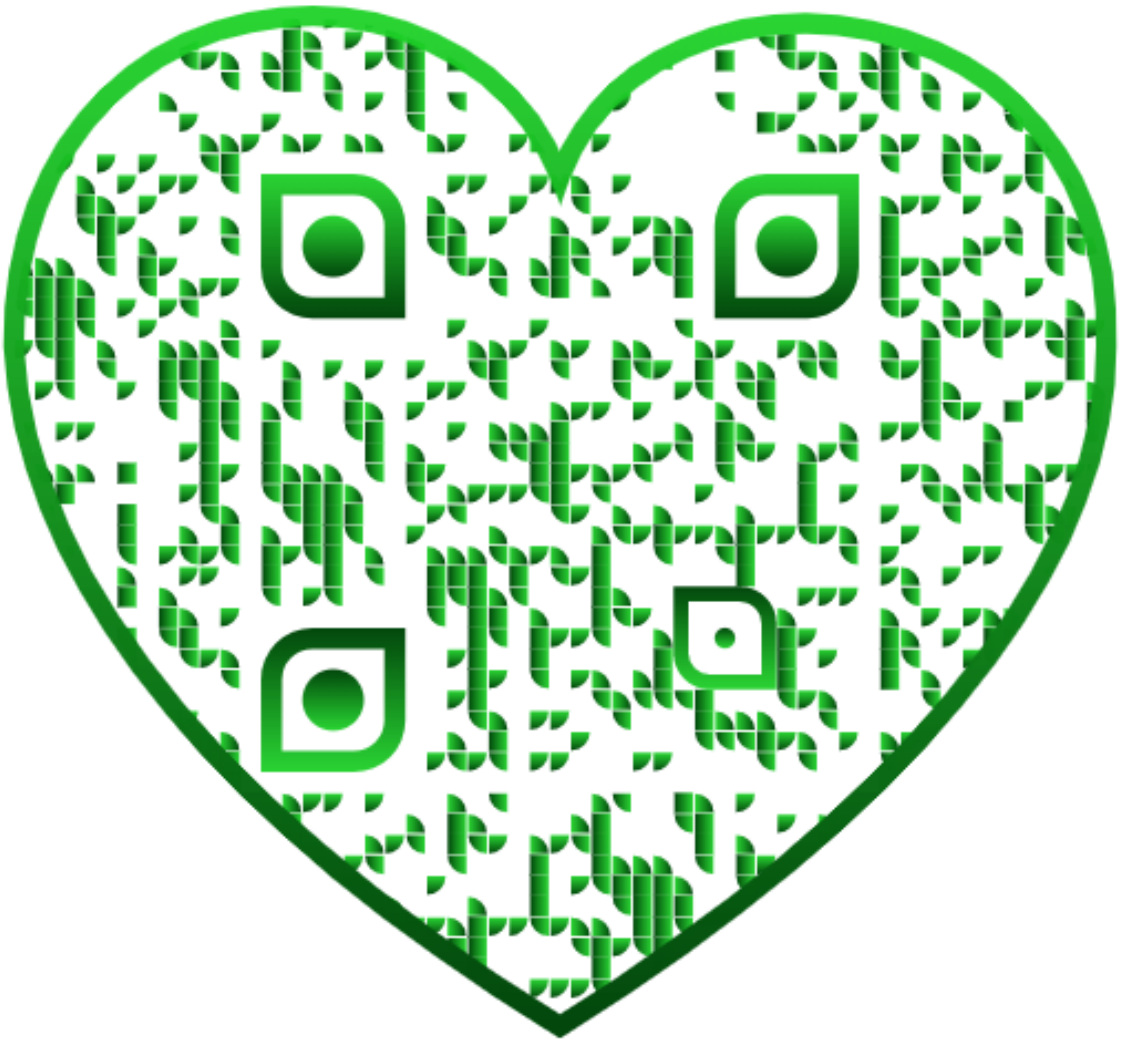
YOU ME AT SIX



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ISSUE 1589 OCT 10, 2015

HELLO, READERS. I'm writing these words through the blur of jetlag, having just returned from an epic few days in Japan with Crossfaith. That picture on the left? No, not me and Grohl. On the left of that? Yeah, if you look up and across a bit, you can probably see me. Where's Wally? indeed. Anyway, special issue, this: it's one big celebration of Weybridge's finest, You Me At Six. And there's stickers, too. And a picture of Ash Costello bleeding horrible stuff from her eyes. I ask you, readers, what more could you want from a rock magazine? Next issue is a fireball, too!

James
Editor

NEWS

Bruce Dickinson talks about taking **Iron Maiden** to new heights **(p4)**, plus **Corey Taylor** gives us the skinny on lending his voice to Doctor Who **(p8)**. Get in!

FEATURES

You Me At Six return to their roots – literally – as they celebrate their 10-year ride together **(p16)**. Elsewhere, rockstars swap mics and guitars for pencils and pens to show off their **Self-portrait** skills **(p22)**, **Trivium** reconnect with *their* roots **(p26)**, **Biters** hit the road **(p40)** and New Grave superstars **New Years Day** reveal their dark heart **(p36)**. Plus: how the **Tony Hawk** skate games shaped rock as we know it **(p38)**!

POSTERS

It's a **Kurt Cobain** special **(p29)**!

LIVES

Holy Hell, people! Did you catch the enormous **Mallory Knox** tour that kicked off last week? It was bloody massive, it was **(p46)**. And how about **Crossfaith (p48)** levelling Japan? Or **Enslaved** and **The Dead XIII** tearing through the UK **(p49)**? All massive.

REVIEWS

Ooh, it's the new **State Champs** album **(p50)**! It's bloody great. And there's the reissue of the last **New Found Glory** album **(p51)** and Frank Carter talking us through **Gallows**' debut **(p53)**. Wahey!

GIGS

Blitz Kids prepare for their last shows ever **(p56)**. SOB! While **Charlie Simpson** tells us what the **Suffolk** music scene has to offer **(p58)**.

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Ken and co live in Japan: making Godzilla's destruction look like a fender-bender!

NEW YEARS DAY p36

Ash Costello wondered why her wings didn't work...

COVER PHOTOS: TOM BARNES, PAUL HARRIES **CONTENTS PHOTOS:** PAUL HARRIES, LISA JOHNSON

NEWS

THE BIG STORY

THE MOST IMPORTANT THING EVER

"MAIDEN NEVER COMPROMISE!"

BRUCE DICKINSON

WORDS: JAMES McMAHON **PHOTOS:** JOHN McMURTRIE

Bruce Dickinson at the Mayan ruins of Tulum in July 2015

NEW DAWN

IRON MAIDEN SINGER BRUCE DICKINSON EXPLAINS HOW LAST MONTH'S MASTERPIECE, THE BOOK OF SOULS, MARKS A NEW ERA FOR THE METAL TITANS…

IT'S BEEN JUST OVER a month since Iron Maiden's 16th album was stacked upon shop shelves (though, in truth, it's since sold in such volumes that not many have actually stayed up too long…). Here, in the concluding part of K! Editor James McMahon's long sit down with Bruce Dickinson on the eve of the release of The Book Of Souls, Bruce discusses what's changed in the Maiden camp to 'free up' their new working processes, how he feels like the band fit into the modern music industry and if he, or the rest of Maiden, ever find themselves 'reading the comments'…

HI, BRUCE! SO, DO TELL US, HOW DO YOU THINK THE BOOK OF SOULS NEWS IS GOING DOWN WITH THE MAIDEN FANBASE?

"Oh, we all think the reaction from the fans has been excellent, you know! [Before the album came out] it looked like some of our fans were genuinely in a state of disbelief [over what they'd read about the length of some of the songs; it being a super-epic double album etc.]. Then there were those who were a bit like, 'Well, it's bound to be the band just playing the same chords 89 times over and over.' I remember thinking to myself at the time, 'Well, uh, apparently not, actually! But never mind, you will all find out eventually, when you get to hear it…'"

WHERE DO YOU READ OR HEAR THAT KIND OF FEEDBACK FROM FANS?

"Oh, we get it from the internet, on our website – things like that. You know, just generally…"

DO YOU PERSONALLY GO LOOKING FOR THAT FEEDBACK? AND DO YOU TAKE IT ALL WITH A PINCH OF SALT?

"No, I don't trawl around for it generally, you know, but we've got Sarah [Philp, who runs the website] in the office, and the label are on it all the time. Normally, if Maiden do something, or something happens, I ask the office, 'What do people think about that?' and Sarah goes, 'The website's going fucking mad and everybody's loving it!' That's how I found out about the sheer volume of people that were concerned and sending their condolences when I was sick. It was very touching, you know. But [in terms of feedback about the songs], if you try and sit there and sift through it yourself, you'll spend your entire life doing it – you'll never do anything else."

AT ONE POINT, THERE WAS TALK OF MAIDEN HAVING AN END IN SIGHT. NOW, IT DOESN'T FEEL THAT WAY AT ALL. WHAT HAS CHANGED?

"You know what? I think *we* changed. First of all, we loosened up a little bit. We went from the idea of going into a rehearsal room, learning all the songs one after the other, and then forgetting them. We'd have to go back in the studio and relearn all the songs. This time, we just went straight into the studio. And some of the songs were ready to go. I mean, Speed Of Light was a pretty straightforward song, and it was ready to go, more or less. And Death Or Glory was close behind, too. With If Eternity Should Fail, I was like, 'Just copy that, boys' [the song having already existed as a demo for Bruce's as-yet-unreleased new solo album]. I think there was another one, too, but I can't remember which one it was. That was one of Steve's [Harris, bass] that was pretty much ready to go. Everything else was a work in progress. It was a bucket of ideas for each song; each one was like a half-completed Lego building – where you still have all the bits of Lego in there, but you just have to finish the final bit."

AND WHAT ABOUT THE WRITING CREDITS? THEY'RE VERY SPLIT THIS TIME AROUND…

"Yeah, everybody has written loads for this record, and there are loads of co-writes on it – more than any record we've ever done. And because we did most of that in the studio, there was a relaxation about it, because we could have a go at it. If it sounded great, then that was it: brilliant! Before, there'd be much more rigidity, because we'd have to try and do this thing in rehearsal rooms. I mean, Empire Of The Clouds would never have happened if we'd tried to do this thing in the rehearsal rooms, because it was never designed for guitars. It was designed for cellos; it was designed for Irish fiddles; strings; gongs… it was designed for an orchestra. And, in my head when I wrote it, it was like it was *designed*. I was playing it on the piano – but hearing strings and things like that. But, knowing full well that it would be played by guitars, I thought, 'Well, I'll see what that sounds like. It'll get Maiden-ised as soon as that happens.' But that song was way out of our comfort zone."

IT MUST FEEL HEALTHY TO STILL BE FINDING NEW CHALLENGES AFTER ALL THESE YEARS?

"I had to play the piano on it, which I had to do with my two-fingered piano skills effectively. I had to do that on a MIDI keyboard, so that we could edit any dodgy notes and tweak them so they were in the right place. Otherwise we would have been there until Christmas – with me trying to get a good take on the Steinway [piano]!"

WITH ONE SONG OVER THE 18-MINUTE MARK, AND THE BOOK OF SOULS BEING A DOUBLE ALBUM, IT'S A VERY TRADITIONAL WAY OF DOING THINGS WITHIN A MUSIC INDUSTRY THAT DOESN'T NECESSARILY RESPECT THE TRADITIONAL WAY OF DOING THINGS…

"Well, you could say that I'm a very traditional sort of bloke (*laughs*)."

YES, FOR SURE. BUT ONE OF THE INTERESTING THINGS ABOUT IT IS THAT MAIDEN HAVE DIFFERED FROM OTHER BANDS OVER THE YEARS, BECAUSE YOU WANT TO BE SUCCESSFUL WITHIN THE MAINSTREAM – AND WHAT YOU'VE DONE IS HARDLY 'PLAYING THE GAME'…

"Well, we always make the records we're interested in. And if everybody else is interested in them, too, we think that's a bonus. I know that sounds cliché, but it's the only way you can do it. I'm sure when somebody is painting a great picture, they don't go, 'Oh, I wonder if people will like this? If I do a bit more of *that*, will they like it more?' You can only follow your own judgement with these things."

TO BE HONEST, THERE'S ACTUALLY AN ARGUMENT THAT THE MORE THE MUSIC INDUSTRY LOOKS FOR A NEW WAY, THE MORE SENSE IT MAKES TO DO IT THE OLD WAY – BIFFY CLYRO LAST DID A DOUBLE ALBUM, FOR EXAMPLE…

"Yes, well, we had the same stuff in the '80s, you know. 'Why don't you do it *this* way? You'll get more radio play. Why don't you change *this*? You'll get more radio play. How about you do *this*, instead?' And we said, 'We could do all of that, and we could go and hire somebody else to make our records for us – not naming half-a-dozen famous, multimillion-selling artists who did this. We could just turn up to the studio with it done, and we'd pretend it was all us.' People wonder why those acts are shite live?!"

DO YOU EVER FEEL LIKE MAIDEN HAVE EVER COMPROMISED?

"No…"

THAT'S AMAZING TO BE ABLE TO SAY THAT AFTER 40 YEARS…

"No…"

I MEAN, I CAN'T THINK OF ANOTHER EXAMPLE…

"Not ever (*smiles*)."

The Book Of Souls is out now. Iron Maiden's World Tour kicks off next year

THE BIG STORY

"I THINK WE CHANGED – WE LOOSENED UP A LITTLE BIT"

BRUCE DICKINSON

THE FEED
THIS WEEK IN ROCK

Don't geek out too much, they said…

The Slipknot mask budget seems to grow bigger by the year…

NEVER FORGET WHO YOU ARE

HE'S GOT ONE OF METAL'S MOST FAMOUS SCREAMS, AND NOW **COREY TAYLOR** IS LENDING IT TO THE LEGENDARY **DOCTOR WHO**, AS HE VOICES A BRAND-NEW ALIEN OVERLORD. BEST LET THE MAN HIMSELF EXPLAIN, EH?

WORDS: SAM COARE

COREY TAYLOR: SLIPKNOT AND STONE SOUR FRONTMAN, AUTHOR, AND NOW DOCTOR WHO MONSTER. HOW ON EARTH DID THAT COME ABOUT?

"Dude… So, what happened was, while we were on tour with Korn [earlier this year], we were approached about doing the tour of the Doctor Who Experience, and I was asked whether I would be interested in doing something for the show. And I *freaked the fuck out*."

YOU'RE A BIT OF A FAN, THEN…

"I've been a Doctor Who fan since I was a kid. It's been a part of my life forever. So, of course, the answer [to their offer] was, 'Fuck yeah!' We went down, I took a million pictures, and then we went to BBC Wales. They described the character that I was going to be vocalising, and I screamed into a mic for about an hour (*laughs*)!"

WHAT ARE YOUR FIRST EARLY MEMORIES OF THE SHOW?

"The beautiful thing about Doctor Who is that everyone has *their* Doctor, and mine was Tom Baker. I can remember this crazy show where this guy in a beautifully long scarf was running around and saving the world and shit. It was so quirky, and yet so sci-fi and so *good* that you just couldn't help but get into it. A lot of people talk about the older stuff and how it doesn't age well – but that's kind of the point. It was a shoestring budget, but a huge world that you could sink your teeth into."

HOW DID THEY DESCRIBE THE MONSTER IN ORDER FOR YOU TO VOICE IT?

"The character's name is the Fisher King, and they described me as this giant alien who is going to be portrayed by Britain's tallest man [Neil Fingleton, who stands at 7'7"]. So, right there, I was like, 'Holy shit, this thing is going to be huge!' Then they showed me costume designs they'd drawn up, and it reminded me of a mash-up of a Cenobite [from the Hellraiser movies] and H.R. Giger's Alien. I thought, 'This is fucking gnarly!'"

IF YOU HAD YOUR OWN TARDIS, WHERE IN TIME WOULD YOU CHOOSE TO GO?

"Oh, dude… I'd go back and see all the greatest gigs in history. I'd go and smell the hippies at Woodstock (*laughs*). But the problem with time is the butterfly effect. You step on something and the wrong person dies, and suddenly there isn't any Led Zeppelin, there isn't any Metallica, and you're like, 'FUUUUCK!' I'd be worried about screwing up history. Knowing me, I'd accidentally kill my grandfather and cease to exist."

Corey appears in Doctor Who on October 10. See TV Listings for details

PULSE OF THE MONSTERS

COREY'S THREE FAVOURITE DOCTOR WHO ENEMIES

DALEKS

"The Daleks are probably my number one. Obviously it's the Daleks! Any time I see a Dalek, I have to take a picture with it. I'm *that* guy. I have all these weird photos with these Dalek stand-ups."

CYBERMEN

"I love the concept of the Cybermen. Especially the way they've been able to play with that in the newer episodes; where they came from, how they came to be…"

THE MASTER

"I love the power of the personality behind it. I think everyone who has played it – even Michelle Gomez in the newer episodes – brings something new. It's the anti-Doctor; there's the yin and the yang."

THEY SAID WHAT?

"WE INTERRUPT THIS SUPER MOON WITH... FUCKING CLOUDS"

LYNN GUNN, PVRIS

WELCOME TO THE FAMILY

It seems **Avenged Sevenfold** have found a new drummer to replace Arin Ilejay, who parted ways with the band in July. "We have been working with this person for over a year now," they said in an official statement. "When we have more to share we will." #intrigue

ANSELMO UNVEILS NEW SUPERGROUP

Not content with going solo and reforming **Superjoint Ritual** while **Down** enjoy some, er, down time, **Philip H. Anselmo** has formed **Scour** with friends from **Cattle Decapitation**, **Pig Destroyer** and other livestock-bothering projects.

MY CHEMICAL BROMANCE

Andy Biersack revealed **Gerard Way** had popped by the studio where he's been making his next solo record. "Thank you so much to Gerard for coming in today," posted Andy. "It was an absolute pleasure working with you and talking about music, comics and life. An inspiring creative force and a true artist! This record just keeps getting more exciting! I can't wait for you all to hear it!"

GEOFF RICKLY ROBBED IN GERMANY

It's been a tough couple of weeks for the **No Devotion** frontman. A few weeks ago, it was revealed that **Martin Shkreli** – the pharmaceutical CEO responsible for hiking the cost for medication to treat AIDS patients by 5,000 per cent – was the main financial backer behind Geoff's label, **Collect Records**. And now, the singer revealed he had been poisoned and robbed in Hamburg, forcing the band to cancel their show.

THE BLOOD, THE SWEAT, THE EARS...

Bay Area bruisers **Machine Head** were finishing up their Australian tour when singer/guitarist **Robb Flynn**'s ear infection led to excruciating pain as the plane descended, resulting in convulsions and unconsciousness. The 20-minute **Damage Inside** video uploaded by the band documents the frontman's plight, for those brave enough to watch it. Hope you're recovering speedily, Robb!

STRAIGHT OUTTA VATICAN

The Pope – yes, the guy that runs the Catholic Church – has announced he's releasing a rock album entitled **Wake Up!** this November. Something tells us **Papa Emeritus III** and his **Nameless Ghouls** in **Ghost** have little cause for concern.

CROSSING THE ATLANTIC

SCOT ROCKERS **TWIN ATLANTIC** PROMISE TO GO THE DISTANCE WITH NEXT ALBUM

It's only been a year since Glaswegians Twin Atlantic stormed the UK chart's Top 10 with second album Great Divide. You'd think they'd have earned themselves a moment to rest on their laurels and soak it all in… but no. Singer and guitarist Sam McTrusty tells Kerrang! he's itching and raring to get going once more, with a new sound in mind for the quartet.

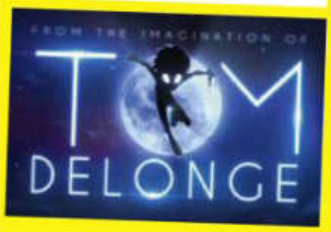
"You'll probably hear it sooner than everyone expects," he grins. "There were three years between [debut album] Free and Great Divide, just 'cause Free kept going and kept going. We don't want to do that again. We as people changed so much over those three years. We want to evolve as our fans grow and stay relevant and not just make another rock album. We want to make something a bit more groundbreaking. I mean, that's quite a ballsy thing to say, I just realised as it came out of my mouth there!"

Sounds very exciting, indeed. But aren't they worried about alienating fans of the band's traditional sound? And just *how* far are we talking here – monster mash-ups with Skrillex? Swing jazz interludes? Ambient grindcore?

"Well, it'll be different enough that it'll take everyone a minute to digest," laughs Sam. "I'm not trying to be intriguing, I'm just being honest from the start. This is the first album where we're trying to really stylise the whole thing, so it could only be us that made it. I know my voice is a dead giveaway, but before the music dipped in and out of stuff that we like, rather than doing something a bit more challenging. I think it will end up being a lot darker as well!"

It was a really good joke, honest…

INTERVIEW: MARK SUTHERLAND



ALL THE SHORT THINGS

Ex-**blink-182** singer/guitarist **Tom DeLonge** has announced he'll be releasing another short film from his **Poet Anderson** series later this year, roping in **Teen Wolf** star **Tyler Posey** for one of the main roles. The saga explores the life of a lucid dreamer who is able to transcend alternate realities and dream worlds.

"It's a brief and modest look into the mythology of the Poet Anderson universe," he told The L.A. Times. "[It's] meant to be a bit ambiguous and artistic, the plot traces the edge of a girl having recurring dreams of a boy at her school. While the dreams are romantic, fun and adventurous, a real threat exists requiring someone there at all times to protect her." Yeah, we don't get it, either.

THEY SAID WHAT?

"WORRIED ABOUT THE FUTURE OF MUSIC..."

DANNY WORSNOP, WE ARE HARLOT

NEWS

K!ONFIDENTIAL

ROCK GOSSIP AND GIBBERISH

LOVE BUZZ

Two weeks ago, **Frances Bean Cobain** reportedly tied the knot with longtime fiancé and **The Eeries** frontman **Isaiah Silva** at a secret wedding ceremony in front of about 15 guests. But one person that didn't get to hear her say 'I do' was mother **Courtney Love**, who was elsewhere at the time. Courtney posted picture of herself with actor/model **James Norley** with the caption: "If you think I'm sorry for being a no-show at any important events this week, think again." Eeesh!

SHRED PLANET

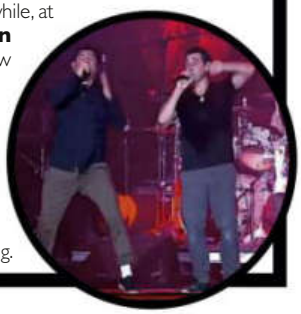
We've always said listening to **Slayer** makes you more intelligent. And here's more irrefutable proof: the student whose research at the **Georgia Institute of Technology** lead to the discovery of water on Mars also played guitar in heavy metal band **Gorkha**!

BULLET IN THE FRED

Limp Bizkit may have covered **RATM**'s Killing In The Name hundreds of times, but RATM bassist **Tim Commerford** has confessed his guilt over influencing the reunited nu-metallers. "I do apologise for Limp Bizkit," Tim told **Rolling Stone**. "I really do. I feel really bad that we inspired such bullshit." Something tells us **Fred Durst** and co may have gotten the message at the 2000 VMAs, when Tim climb the scaffolding in protest as Bizkit collected their gong for Best Rock Video.

SPOTTED

At this year's **Rock In Rio**, **Deftones** frontman **Chino Moreno** joined **System Of A Down** onstage for Toxicity. And later that night, some of the band kept the party going – by playing a secret set to 80 lucky fans in their hotel bar. Meanwhile, at **Global Citizen Festival** in New York, **Beyoncé** joined **Pearl Jam** singer **Eddie Vedder** for **Bob Marley** classic Redemption Song.



PANDORA BY RAY ZELL Rayzell.com

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YEAH...
...THEY'RE EXCITED ABOUT YOUR REACTION TO SUM 41 HEADLINING THE KERRANG! TOUR 2016.
OOH. SUM 41? I'M QUITE SCARED, ACTUALLY.
SCARED? YOU??
YES!...
...OF WHEN THEY PLAY FAT LIP ON THE TOUR! WHENEVER I HEAR THAT SONG, I GO ABSOLUTELY BONKERS AND THEN TOTALLY LOSE THE PLOT!
YOU GO BONKERS?
ABSOLUTELY.
AND THEN LOSE THE PLOT?
TOTALLY.
I GOTTA SEE THIS.
...SUM 41...
...FAT LIP...
STORMING THROUGH THE PARTY...
WAAAGH!
SO, WEB, ANY WORD FROM KERRANG! HQ REGARDIN' THIS WEEK'S STRIP?

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ON SALE FRIDAY

THE OFFICIAL KERRANG! ROCK CHART

IT'S A POP-PUNK INVASION WITH **SIMPLE PLAN** AND **STATE CHAMPS** CRASHING THE TOP 10! STILL, IT'S NOT ENOUGH TO KNOCK **BMTH** OFF THEIR THRONE...

	WEEKS ON CHART	HIGHEST POSITION	ARTIST	TITLE	LABEL
1	9	1	BRING ME THE HORIZON	Throne	SONY MUSIC
2	8	2	NECK DEEP	Gold Steps	HOPELESS RECORDS
3	5	2	ALL TIME LOW	Runaways	HOPELESS RECORDS
4	9	2	PVRIS	Fire	RISE RECORDS
5	3	5	EAGLES OF DEATH METAL	Complexity	UNIVERSAL MUSIC ENTERPRISES
6	1	6	SIMPLE PLAN	Boom	ATLANTIC RECORDS
7	9	5	WE CAME AS ROMANS	The World I Used To Know	SPINEFARM RECORDS
8	1	8	STATE CHAMPS	All You Are Is History	PURE NOISE RECORDS
9	3	9	ONLY RIVALS	Replace//Exchange	SO RECORDINGS
10	10	4	DON BROCO	Superlove	SONY MUSIC
11	3	8	COHEED AND CAMBRIA	You Got Spirit, Kid	EVERYTHING EVIL RECORDS
12	4	12	CREEPER	The Honeymoon Suite	ROADRUNNER RECORDS
13	22	1	FALL OUT BOY	Uma Thurman	ISLAND RECORDS
14	12	3	BFMV	You Want A Battle? (Here's A War)	ISLAND RECORDS
15	10	8	PANIC! AT THE DISCO	Hallelujah	FUELED BY RAMEN
16	5	16	TRIVIUM	Silence In The Snow	ROADRUNNER RECORDS
17	16	1	MUSE	Mercy	ISLAND RECORDS
18	6	8	POP EVIL	Footsteps	ENTERTAINMENT ONE
19	11	6	TWIN ATLANTIC	Fall Into The Party	RED BULL RECORDS
20	2	17	FOR TODAY	Broken Lens	NUCLEAR BLAST

CLAUDIO SANCHEZ, COHEED AND CAMBRIA

WHY DID YOU CHOOSE YOU GOT SPIRIT, KID AS THE FIRST SINGLE TO RELEASE FROM THE NEW ALBUM?
"We chose You Got Spirit, Kid after some deliberation, because it just made the most sense. It was a decision that we all felt strongly about. The new record is a tad different from what Coheed fans have come to expect from us, so to see the positive response it has gotten has certainly given us confidence in putting The Color Before The Sun out."

DID THE SONG FEEL SPECIAL IN THE STUIDO?
"You know, when I wrote You Got Spirit, Kid, I wasn't sure about it. At first, I wasn't even going to put it on the record. I needed the guys to tell me what they thought, and get their feelings in order to feel positive about putting it out there."

DID IT FEEL STRANGE GOING BACK TO SCHOOL TO SHOOT THE VIDEO?
"Returning to high school was strange, but cool. We wanted to create the idea of teenage comradery in the music video for You Got Spirit, Kid."

MATTIE MONTGOMERY, FOR TODAY

ARE YOU PLEASED TO BE IN THE K! ROCK CHART?
"It's truly an honour. We are so thankful that we are getting a chance."

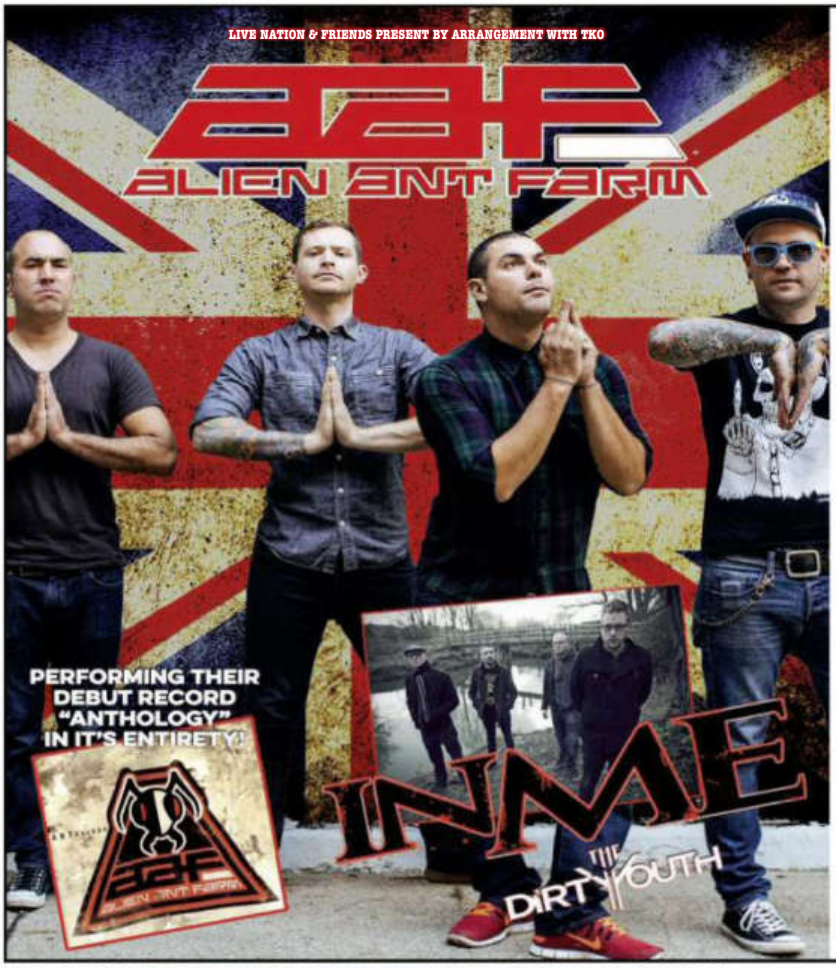
TELL US YOUR FAVOURITE LYRIC AND WHY?
"'*Where is your hope? Where is your vision?*' This song was written to be honest with ourselves that we need a fresh perspective."

WHAT IDEAS WENT INTO BROKEN LENS?
"To see the difference between good and evil, and how we can positively change the world around us."

SEE/HEAR THE OFFICIAL KERRANG! ROCK CHART!

KERRANG! TV
KERRANG! RADIO

The Official Kerrang! Rock Chart is made up of airplay across Kerrang! Radio, Kerrang! TV and specialist rock stations. The show airs on K! Radio every Saturday at 10am, and also on K! TV Thursdays at 4pm. Tune in and listen up!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WED 6	Birmingham	Rainbow Warehouse
THU 7	Glasgow	The Garage
FRI 8	Nottingham	Rescue Rooms
SAT 9	Liverpool	Arts Club
SUN 10	Newcastle	Riverside
TUE 12	York	The Duchess
WED 13	Norwich	Waterfront
THU 14	London	Electric Ballroom
FRI 15	Manchester	Club Academy
SAT 16	Sheffield	Corporation
SUN 17	Cambridge	The Junction
TUE 19	Exeter	Lemon Grove
WED 20	Bournemouth	Old Firestation
THU 21	Brighton	Concorde 2

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DECEMBER 2015

FRI	11	BIRMINGHAM INSTITUTE
SAT	12	EDINBURGH LIQUID ROOMS
SUN	13	MANCHESTER RITZ
TUE	15	BRISTOL O2 ACADEMY
WED	16	LONDON FORUM

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ISSUE 1589 OCT 10, 2015

FRESH BLOOD
ROCK'S BREAKING BANDS

L – R: Lewis Williams (vocals/drums), Adam Roffey (vocals/bass) and Luke Caley (vocals/guitar)

PRESS TO MECO

IT'S THREE… TWO… ONE… BLAST OFF FOR THIS BRIT TRIO'S OUT-THERE ROCK!

WORDS: TOM SHEPHERD PHOTO: GEORGE FAIRBAIRN

WHO ARE THIS BUNCH OF SPACE CADETS?

That's Press to MECO. Why not float on over to Kerrang.com for a free download of their track Means To An End – the scattiest pop-rock to hail from this side of the galaxy, or, to be more specific, Crawley and Croydon? They're also the first band that require a degree in physics to properly understand their name. "It's a nerdy NASA term," says guitarist and singer Luke Caley. "MECO's an acronym for Main Engine Cut Off – so it's part of a code that an astronaut would call to ground control during a shuttle launch. It basically means when the shuttle's gained enough momentum to reach orbit and it drops the main engines, and it's kind of the no-turning-back point and 'Everything went alright' signal."

THAT'S COOL, BUT DO THEY SING SONGS ABOUT LIFE ON MARS?

No. Not quite. "Our lyrics are a bit more focused on humans, really, not aliens…" says Luke. Having sparked into life over five years ago, the trio are currently counting down to the launch of their debut record, Good Intent. "The album focuses on the perspective shift you gain as you get older," says drummer and vocalist Lewis Williams. "And also on people and the different ways that people live their lives. It's about figuring out what it means to be human."

> **"WE SOUND LIKE 1D MEETS MESHUGGAH"**

THAT ALL SOUNDS PRETTY INTENSE…

Not always. In picking over the bones of human existence, Press to MECO manage to scale the ups and the downs, and aren't afraid to get weird. "This band's thesis has always been the light and the dark; getting the fun and the serious, and combining them," explains Luke. Case in point: the band's song Affinity – a curious cut about cannibalism. "Lewis is the main lyricist in the band," continues Luke. "He'll do 90 per cent of the lyrics because my brain doesn't work that way at all, and when it does we end up writing songs about people eating people."

TASTY… SO, WHAT DO THESE GUYS ACTUALLY SOUND LIKE?

The band occupy an intriguing space between pop and sharp, technically adept rock. "Somewhere between One Direction and Meshuggah," suggests Luke in earnest, "Or maybe the heaviest parts of Reuben meets Taylor Swift." But it's their ability to unite all three members' – completed by bassist Adam Roffey – vocals that ultimately sets them apart, throwing up clever arrangements and killer harmonies. "The vocals of this band are such a big part and almost like a signature sound," says Luke. "The fact that we're a three-piece and we've got three frontmen essentially. Who else has got three lead singers? ABBA – okay, they're better than us."

If you wanna Take A Chance On Them, be sure to check this trio out on their tour of the UK, Planet Earth, later this month.

To hear them, get yourself over to ***Kerrang.com***

WHAT YOU NEED TO KNOW

FOR FANS OF: Biffy Clyro, Lower Than Atlantis and Arcane Roots.
HEAR: Means To An End, which you can download free at Kerrang.com!
CHECK OUT: The ultra-violet video for Affinity.
MORE INFO: Presstomeco.com.
DON'T MISS: Press to MECO and loads more killer new bands on Alex Baker's Fresh Blood show on Wednesdays at 10pm on K! Radio.

K!OMMUNITY

IT'S YOUR PAGE, YOUR LIFE!

ART AND SOUL

"Sam McTrusty with my drawing of him! He signed it, too!" says Twin Atlantic fan/artist extraordinaire ***@ScorpioLeo13****. He looks pleased, but that's maybe just because his hand finally came unstuck from his face.*

THIS IS SELFIE-TERNAL

Here's ***@bmthdrown_*** *with a very smiley Jordan Fish from Bring Me The Horizon. Don't they look so happy?! We see you're both giving it the old Chelsea Smile, there. *Googles* Oh no, that's horrible…*

WINNER!

A-SELFIE-TRY

For most singers, multitasking onstage doesn't come easy. But for ***Mallory Knox*** *frontman Mikey Chapman, it ain't a problem. Here he is posing away while having a little sing-along with* ***@CharlieCresswe*** *during a show. Thanks to you, Mikey, Charlie has won a brand-spanking-new BMX bike worth £250, along with a copy of Pumped BMX+ on the console of his choice! Well played, both.*

BITE MY TONGUE (LITERALLY)

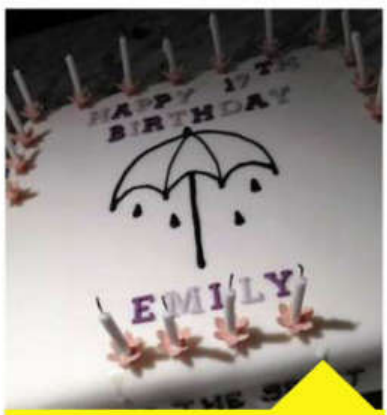
"Kinda creepy how much Josh looks like a dog here…" admits ***@mattwoodison****. We're not sure that he looks like an actual pooch here, Matt, but the You Me At Six frontman does kinda looks like an Underdog. Sorry, that was terrible. We'll get back in our cage now…*

WELCOME TO THE FRANK PARADE

"The third time I met @Franklero!" says ***@THXTSTHESPIRIT****. You've met Frank THREE TIMES? That's awesome. Clearly the musician hasn't gone through Stage 4 Fear Of Stalking just yet. Phew.*

THNKS FR TH PRTRT

"My drawing of Soul Punk @PatrickStump" says ***@emilyburke99****. What a wonderful portrait of P-Stumpy. If This Ain't A Scene, It's A God Damn Art Race, then you're the clear winner here. Boom!*



COUNT YOUR BAKINGS

"Can we talk about how cool my birthday cake is?" asks ***@bluevato_grande****. We certainly can, Emily, but we'd also like to chat about the fact that YOU DIDN'T BRING US ANY! What's that about? Anyway, Happy Birthday. We guess.*

NEXT WEEK

WIN!

VIP DEFTONES TICKETS!

Bumped into Gerard Way at Starbucks while grabbing a Pumpkin Spice Latte? Spotted Josh Franceschi at the Emirates Stadium watching Arsenal? Sneaked a selfie with Corey Taylor on the set of Doctor Who? If you've hung out with any cool rockstar dudes recently and want to brag, or fancy showing off your awesome band shrines, send us a snap via Twitter or Instagram using #Kommunity, and you could win a pair of **VIP tickets** to see the mighty **Deftones** and **Architects** at London's SSE Arena Wembley on November 21!

COVER STORY

ROOTS

BLOODY ROOTS

AFTER 10 YEARS, FOUR ALBUMS AND ZILLIONS OF SHOWS, **YOU ME AT SIX** RETURN TO WHERE IT ALL BEGAN. IT'S BEEN A REMARKABLE RIDE…

WORDS: MARK SUTHERLAND **PHOTOS:** PAUL HARRIES

"We want to make a difference to people's lives."

Those were the very first words spoken by frontman Josh Franceschi in You Me At Six's very first Kerrang! interview back in 2007, two years after their formation. Those quotes were accompanied by a picture of the five teenage Sixers – Josh, guitarists Max Helyer and Chris Miller, bassist Matt Barnes and then-drummer Joe Phillips – hanging out, quite literally, in a tree.

Back then, they looked more like a group of holidaying Cub Scouts than a band that would go on to conquer British rock; all swoopy hair, gangly limbs and broad smiles that speak of their delight at making it into the pages of the world's greatest rock weekly.

Eight years later and You Me At Six are back at that very tree. Since their last visit, the nearby Walton Bridge has been completely rebuilt, while the band have also had a makeover. Joe was soon replaced by Dan Flint. They are less swoopy of hair and broader of beam, although they still exude the same fresh-faced enthusiasm that leapt off the page way back then: passing a horse chestnut tree, all delight in filling their pockets with conkers.

The tree from the photoshoot, sadly, has not fared so well. At some point in recent history, it keeled over and now sags forlornly over the river. "Now, that shows you how long we've been in a band," murmurs Josh, wistfully. But while their betwigged friend might be knackered, YMAS remain true to Josh's words back then, when he gushed: "To be in a band full-time sounds amazing. I would never, and will never, tire of this!"

"The body might get fatigued now, but the mind is always excitable," the frontman grins. "We've been doing it for 10 years, but it still feels like new pastures. The tree has fallen, but You Me At Six still rises."

But then, You Me At Six have spent their first decade proving that they're not the sort of band that grows on trees. And they're certainly not the sort of band to gather any moss.

"Complacency is a cancer," asserts Josh. "If you don't constantly step it up, you find yourself falling out of love with the thing you're involved in. You have to become better and try new things."

That, as it happens, is precisely how You Me At Six have spent the past decade. And they're just getting started. Today, however, is the day to tell the story of how they've grown from tiny pop-punk acorns into mighty rock oaks…

Ten years after they took their first baby steps as a band, You Me At Six have taken Kerrang! back to where it all began. They've invited us down to leafy Surrey to tour the sites that framed their past, just as they prepare to embark on the recording sessions that will surely shape their future.

It's here in Surrey that YMAS have already begun work on album number five, laying down demos in Dan's newly built home studio. Free of the constraints of paid-for studio time, they plan to record as many songs as possible before paring things down to a cohesive whole. It's early days, but the band already buzz with excitement about what they're coming up with. They believe this album will see them scale new peaks in the UK and, finally, conquer new territories abroad.

Today, however, home is where You Me At Six's hearts are. Weybridge – the slightly twee Surrey town that all of YMAS grew up in or around – may never appear in lists

Barking around where it all began: Dan Flint, Matt Barnes, Josh Franceschi, Max Helyer and Chris Miller

YMAS first crash into Kerrang!: June 2007, K!1164

STRAIGHT OUTTA WEYBRIDGE

YMAS go back to college; attempt to bunk off for a fag (again)

Detentions? YMAS laugh in the face of detentions

Brooklands College's Dr David Penri-Evans says hi to some old students...

Max and Matt exhibit their famous in-lesson attention span

YMAS come to the cover of K! as Take Off Your Colours is released (K!1230 & K!1277)

Breaking news: The Inbetweeners to return with an all-new cast

of rock'n'roll capitals of the world, but it shaped YMAS as Los Angeles did the Red Hot Chili Peppers or Seattle did Nirvana. Posing by the 'Welcome To Weybridge' sign on the edge of town, Max might hide behind a picket fence and mock-scream, "No escape from Weybridge!" but, in fact, none of them have ever wanted to get away. True, Josh now lives in East London, but he's still a regular visitor; the others have all settled in the area, and speak affectionately of the role it played in shaping their identity.

Key to that was Brooklands College. It was here that Matt, Dan, Chris and Max all studied for their BTEC Diploma in rock and pop music. Josh, meanwhile, was in exile down the road doing politics at Esher College because, ironically, his parents feared he might "get in with the wrong crowd" at Brooklands.

Today, Josh finally gets to attend Brooklands as the band return for the first time since they graduated. They're given a warm greeting by faculty staff, as well they might be: You Me At Six are Brooklands' main claim to fame, with their own shrine by the entrance to the music department.

"They were great fun, really clever; musical guys," recalls Head Of Music, Dr David Penn-Evans. "You knew they were going somewhere, because they had the musicality, the personality and the ambition."

Dr David, however, did once have to give a despairing Dan a pep talk.

"He sat in those chairs," says David, pointing across the singing room, "and said, 'I don't see the point in carrying on with the course. I'll never be a famous drummer.' I had to say, 'Look, you're getting a qualification.

> **"COMPLACENCY IS A CANCER. YOU HAVE TO BECOME BETTER"**
> **JOSH FRANCESCHI**

it will all be good in the end and you never know who you'll meet.'"

Sure enough, when YMAS needed a new drummer, Matt immediately thought of the guy in his class who always played in the so-called 'supergroup' picked by the college to enter competitions.

Initially, though, Dan was asked to join as a session musician – rather than a fully fledged member. His response? "If you think I'm going to be your fucking session drummer, you can go fuck yourselves. I'm either in the band or I'm not."

"I thought, 'Fucking hell,'" remembers Josh. "'If this guy can be like that as part of our team against other people, we'll fucking do something...'"

So, Dan was in, and an important YMAS principle was established: all band members would be treated equally. It also focused them on the job in hand, Josh banning everyone from pursuing any side-projects.

"At one point, Matt and Chris were playing with this band One Night In Paris," says Josh. "I was like, 'Fuck, this is the end of YMAS.' The music they played was really popular; I thought they'd get a chance before we did."

"He's still cracking the whip to this day," laughs Matt.

This seems like the sort of wisdom that should be imparted to the next generation, so Dr David introduces the boys to his current students. Some stare with wonder at the presence of their favourite band. Others remain seemingly unimpressed. "We would totally have been those kids," laughs Chris. "Every time someone came in to do a talk, we'd be staring at the floor."

As we leave, Max stops for a nostalgic roll-up on the smoking bench where he would spend all his time between lessons. "Smoking's banned here now," says Dr David apologetically. Things have moved on, and so must You Me At Six. Time for a pint...

The Hand & Spear pub is where YMAS would nip for a crafty lunchtime livener during their Brooklands days. It's here that the band would begin many of their messy nights out. Max with

At the Hand & Spear pub. All those record sales, and no change for crisps?

2010 saw YMAS return with Hold Me Down (and return to the cover – K!1294 & K!1304)

"Strongbow and 50g of Golden Virginia". Matt and Dan by taking "a shot of sambuca, downing a pint, doing another shot and then sipping another pint". It's also where the band came to celebrate their first Number One album, when Cavalier Youth crashed into the top spot in February 2014.

That album represented a new phase for YMAS. It saw them ditch the last vestiges of the pop-punk sound that first made them famous in favour of a sleek, more mainstream rock sheen. As songs such as Lived A Lie and Fresh Start Fever elbowed aside tracks from their much-loved debut album, 2008's Take Off Your Colours, from live set lists, some fans grumbled they were forgetting their roots. But the band are adamant it had to happen.

"We want to build a show that's going to flow from start to finish," says Dan, "and there's too many times where [Take Off Your Colours tracks] didn't merge with the songs we were playing."

"TOYC will always be part of what we've done," says Josh, "But, if you look back, you don't move forward."

And despite the hysteria that greeted the band digging out songs from the album for their Slam Dunk sets this past May, that's the way it's likely to stay.

"We haven't been playing much from TOYC for the last three years," insists Josh, "and our live thing has just got bigger and bigger. That's enough reassurance that we're doing the right thing."

Ask Josh if he's happy with where Cavalier Youth took the band and he'll reel off a list of impressive statistics. The Number One album. Their highest-ever slots at Slam Dunk, Reading & Leeds and Isle Of Wight. Sold-out shows at Alexandra Palace and The O2 Arena. A Top Five rock hit in the States with Room To Breathe.

"We set out to do certain things and we did nail a lot of them to the wall," he grins. "We can't complain."

Which is not to say they're satisfied. The band acknowledge that Bring Me The Horizon hitting Number Two on both sides of the Atlantic with That's The Spirit has upped the ante for what British rock bands can achieve.

"Bring Me have shown their balls," says Josh. "We were hanging out with them the other day and they were saying, 'There's no fun in doing something safe.' We need to remember who we are, but we've got the confidence to do something different."

Of course, with such success comes pressure. YMAS' trajectory has always been upward; each album charting higher than the previous one; each tour taking in bigger venues. But that means, at times such as now, the band comes under pressure to make sure their next album keeps things moving forward.

"You either blossom under pressure," says Josh, "or you go inwards and bottle it. It's up to us to do what we know we can and write great songs. Ever since [2010 second album] Hold Me Down, people have expected the next YMAS record to be the moment we tail off, and it hasn't happened. I love the idea of continuing to make the naysayers eat their words."

Looking back over their career today, Josh is convinced that YMAS have never received the respect they deserve. They've sold as many records and pulled crowds as big as any band of their generation, yet, outside of the pages of Kerrang!, wider acclaim has proved elusive. Even within the rock scene, he believes

THE TRUTH IS A TERRIBLE THING

REGRETS, THEY'VE HAD A FEW – BUT MOSTLY THESE MOMENTS...

JOSH FRANCESCHI

JOSH: "When I see things I've said in print, I think, 'What are the others going to think about that?' Once, in an interview, I was going through a stressy phase and said something like, 'I want to kill members of my band.' Every time I see that quote I think to myself, 'You absolute bellend.'"

MATT: "I've got it framed in my toilet!"

CHRIS MILLER

"We played a gig in America on Hallowe'en and we all dressed up as pirates. We all got very, very drunk and, at one point, Josh gave me the mic to say something. I was so embarrassed because we were playing so badly that I said, 'This is the worst night of my life.' I can't stop feeling bad about the people who paid money to come and see us, and we treated it as an absolute joke."

DAN FLINT

"Mine would be dressing as a woman in the Save It For The Bedroom video. In fact, that whole video can go fuck itself. It's just not me now. Oh God, I've just realised there's going to be a picture of that in Kerrang! now. I should have said, 'I really want to forget that time I was looking great...'"

MATT BARNES

"Mine comes from the same night as Chris' – it's standing side-stage while Simon [Mitchell] from Young Guns played bass on Bite My Tongue. The whole time on tour he kept saying to me, 'Can I come out and play Bite My Tongue one night?' So, I thought he must have learned it. But he didn't know the song; he was just playing random notes. We were both pissed and thought it was hilarious."

MAX HELYER

"It's got to be the pineapple. Josh and I did a photoshoot for Matt's clothing company [Cheer Up!] and I thought, 'I'll get naked and put a pineapple in front of my Johnson.' Since then, it's been pineapples wherever I go. People bring them to the shows. Sometimes I'll have seven or eight and it's like, 'What am I going to do with all these?' You don't want to say, 'I'm not taking the pineapple,' so you end up with an obscene amount of them."

YMAS look troubled that they can't find Cavalier Youth anywhere

many people have written-off his band from the start.

"Our fans love us," he says. "But do we get nominated for BRIT Awards, or get people telling us how amazing we are? No. But we don't really need them to. If you look at the rock movement of the last five years, we've been at the centre of that. People should talk about that more: there was a time when people didn't know where the next good UK rock band was going to come from. Well, us and Bring Me and a few others have done that."

And with that, the band sip up their beers. They're going to show us where this relentless drive to move on musically came from...

Banquet Records in Kingston is the sort of record shop that isn't supposed to exist any more. Every nook and cranny is stuffed with vinyl and CDs, every album lovingly annotated with staff comments and suggestions. It was here that the teenage Josh Franceschi would come every Saturday after his shift in Waitrose to spend his wages on music, discovering the likes of Glassjaw through the shop's meticulous 'For Fans Of...' suggestions.

The band are all still regular shoppers here, but owner Jon Tolley remembers them as "kids coming in buying New Found Glory CDs" before becoming aware they were in a band. Banquet prides itself on being the beating heart of the Kingston scene, and consequently it's supported YMAS since the very start.

The boys have done a signing or a show here for every album. Last time they were here, for the release of Cavalier Youth, the event was so oversubscribed it had to be moved round the corner to the now-closed venue McCluskys.

"They've grown as a band and we've grown as a shop," grins John. "They're always welcome back, both as customers and as a band..."

Time now, though, for YMAS to move on again. And just as they once travelled up from Surrey in search of the big time, they're heading for the big smoke.

You Me At Six played their first gig with Dan on drums supporting fellow Surrey rockers Furthest Drive Home at Camden Underworld in June 2007. It was the first sold-out show they'd ever played, and the first time Josh had ever been asked for his autograph.

As the band gather once more outside the venue, Josh recalls both the stench of the Underworld toilets ("Awful!") and the sense that night that something was about to happen.

"There was a rumour loads of industry people were coming," he says, "and one band was going to get signed. There was almost a rat race on the Surrey scene and we always felt other bands were ahead of us. But, in fact, neither of us got signed!"

However, that night, YMAS *did* find an agent, a manager and a publicist. Their professional career started there and has never looked back since. You can trace their development through London's venues: from the Barfly and Roundhouse in Camden to the long-gone Astoria in Charing Cross to the O2 Academy Brixton and up to the famous Arena in Wembley.

Wembley is our last stop on today's grand tour of YMAS landmarks and, fittingly, it's the place that saw them reach a new peak as they ended the cycle for their third album, 2011's Sinners Never Sleep, with a sold-out December 2012 show.

Today, the band remember little about the actual performance, but they all recall the moment, three months before the date went on sale, when – unsure they would sell enough tickets – they almost "bottled it" and booked a smaller, less ambitious gig instead.

"It was one of those moments you just have to go for it," says Josh. "Someone said, 'Fuck it!' we took the risk and it paid off."

So, Wembley sold out and YMAS moved to the next level. Since then, they've packed out the even-bigger O2 Arena (co-headlining with All Time Low) but no-one in YMAS is happy with stopping there. They look up at the imposing Wembley Stadium arch next door.

"*That's* where we want to go," says Josh.

In fact, most of America thinks they've already played there. As Room To Breathe finally gave them a taste of U.S. success last year, YMAS found themselves on numerous radio and TV shows being asked what it was like to play the famous stadium.

At first, they'd be honest and explain it was actually the smaller arena next door. But then they remembered all the times they'd faced American DJs expressing disbelief that they could have released four albums and toured the U.S. 12 times without anyone in the States ever having heard of them.

"It was like, 'Yes, we fucking know!'" seethes Josh.

Faced with such indifference, YMAS were on the verge of giving up on America entirely. But then a chance conversation between Josh and All Time Low drummer Rian Dawson saw them invited onto the 2013 Spring Fever Tour and things began to turn around. They still play to much smaller crowds there than at home but, finally, it seems like things are happening.

"A lot of bands would be thinking 'Fuck this, no-one else gives a shit, why should we?'" says Josh. "But the point isn't about proving things to other people, it's about proving to ourselves what we can achieve. That's the YMAS curse: we're never satisfied..."

This, of course, is the sort of grand statement we've heard from Josh before. He's regularly pressed YMAS' claims to headline Reading & Leeds, but the closest they've come so far was 2014's superb third-on-the-bill show. But while his ambition remains undimmed, Josh acknowledges the band have work to do if it's ever going to come true. He sees Biffy Clyro's late-blooming as festival headliners as proof it can still happen, while admitting YMAS need a Mountains or a Many Of Horror, a song that will extend their appeal beyond their hardcore fanbase and prove capable of uniting the rain-sodden tribes – from indie kids to metalheads.

"We haven't written that masterpiece yet," admits Chris.

"We need a Californication [by Red Hot Chili Peppers] or an Absolution [by Muse]," agrees Max. "A benchmark. But we'll get there." And that's why, while other bands would still be resting up after 18 months on the road supporting their most successful album to date, You Me At Six are already hard at it in pursuit of the landmark album that will elevate them from kings of the UK scene to one of the biggest rock bands on the planet. Nine years on, they're still determined to justify the bravado of a swoopy haired kid sat on a tree in a Surrey backwater.

"Seeing the teenagers at Brooklands who are just starting their journey in music and having them say, 'I started singing because of your band...' That, for me, is us making a difference," says Josh. "But, if you're a great footballer, winning the Premier League once isn't enough. You want to win more and win in better ways. That's what we're trying to do now. We're hungry to be the best."

Ten years on, You Me At Six are out of the woods and heading out into the great unknown; still hellbent on making a difference, to their lives and to yours.

"WE'RE NEVER SATISFIED. THAT'S THE YMAS CURSE"
JOSH FRANCESCHI

WHEN WE WERE YOUNGER

YMAS DESCRIBE THE PEOPLE THEY USED TO BE 10 YEARS AGO...

MAX HELYER

"I was an excited, energetic, wild youngster that would do anything, running around, causing a nuisance and just being loud. I'm still a bit wild, but I'm an older dog now, a bit more roadworn. I can still have fun, but it's rarer moments now."

MATT BARNES

"I was a floppy haired emo kid with New Found Glory on repeat. And I was slightly alcoholic. When I say slightly, I mean I drank a *lot* (*laughs*). That probably hasn't changed, to be fair, but I'm not a floppy haired emo kid any more."

JOSH FRANCESCHI

"I was a very intense teenager. Like Max, I went through my 'doing silly shit' phase when I was young, like going to house parties and drinking until eight o'clock in the morning. I can't do that any more. Actually, saying that, I did that last week. I haven't changed at all!"

DAN FLINT

"I was quite hot-headed when I was younger. I was just an aggressive, sarcastic, hot-headed, pig-skin basher. I'm more charming now, I think."

CHRIS MILLER

"I'm a bit more outgoing now. I used to be really, really shy. Although I've known people in bands for 10 years now, but still sometimes I'll see someone who I've been on tour with six times and be like, 'Shall I go and say hello?'"

Tune into ***Kerrang! Radio*** *all week as You Me At Six go under the Spotlight! See* ***Kerrang.com*** *for info*

True* story: the song Underdog was inspired by a dog YMAS saw outside the Underworld (*Maybe)

Max adds another hour to our photoshoot while he completes his weekly shop

"How do you get to Wembley from Camden? Prooactice!"

Showing off their Wembley dressing space (Wayne Rooney's out of shot)

Unveiling Cavalier Youth – K! 1478

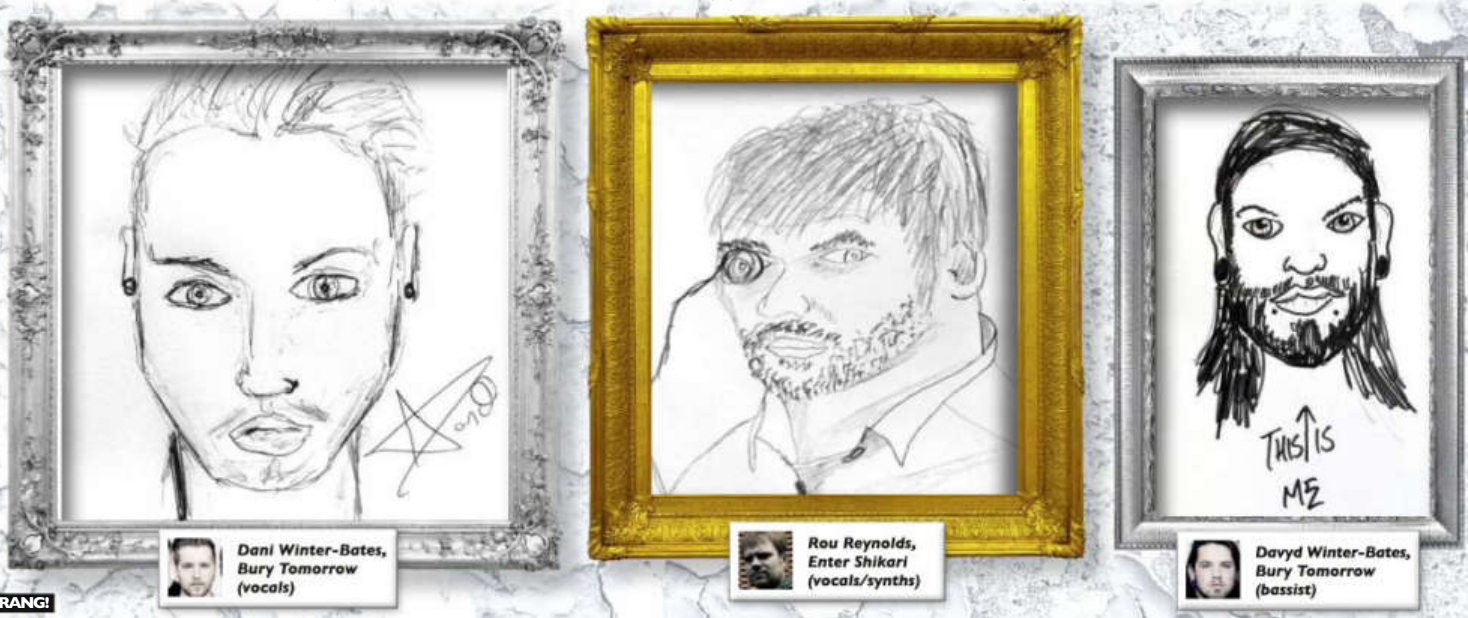
YMAS scope out just how big Wembley is ahead of their 2012 headliner

Blowing up at The O2 (above) on their ATL co-headliner (below)

Returning to Wembley (below) nearly two years after taking to the stage (right and above) – and the K! cover, obviously (K! 1444)

MASTER OF

THE START OF **OCTOBER** MEANS THE START OF **DRAWTOBER**, AN AWESOME MONTH-LONG DRAWING CHALLENGE. TO CELEBRATE, WE ASKED **OVER 20 ROCKSTARS** TO PRODUCE THEIR OWN **SELF-PORTRAIT**. BUT WHAT DO THEY REVEAL ABOUT THE ARTISTS?


Dani Winter-Bates, Bury Tomorrow (vocals)
Rou Reynolds, Enter Shikari (vocals/synths)
THIS IS ME
Davyd Winter-Bates, Bury Tomorrow (bassist)

PORTRAITS

Chad Gilbert, New Found Glory (guitar)

Alex Gaskarth, All Time Low (vocals/guitar)

Caleb Shomo, Beartooth (vocals)

Ash Costello, New Years Day (vocals)

FOR MORE ON DRAWTOBER, SEE DRAWTOBER.DEVIANTART.COM

WHAT'S IN A SELFIE?

ROSIE BROADLEY, ASSOCIATE CURATOR FOR THE **NATIONAL PORTRAIT GALLERY**, GIVES US A LESSON IN DECONSTRUCTING WHAT OUR SELF-PORTRAITS SAY ABOUT THEIR CREATOR…

HI, ROSIE! IS IT EASY TO READ A PERSON'S PERSONALITY FROM THEIR SELF-PORTRAIT?

"A self-portrait is always a meeting between the artist and the viewer, and it can be as easy as reading a person in real life. However, while the artist is making a work of art to be interpreted for its own sake, they're also asking you to interpret them as a person. They're saying, 'This is who I am; who I want to be; who I want you to *think* I am.'"

IS A SKETCHY SCRAWL AS TELLING AS A PORTRAIT WITH A LOT MORE DETAIL?

"It definitely can be. A quick sketch can really capture a moment, and in that sense it can be so much more telling of their mind-set when they put pen to paper. It can communicate a lot of what they're feeling, and their self-image in that moment – which won't necessarily be the same if they were to draw another on a different day. It's always very interesting."

DOES STYLE AND TECHNIQUE CONNOTE THE PERSONALITY OF THE ARTIST?

"Certainly, and in this instance it can be a bit like reading someone's personality from their handwriting. We instinctively read the way people draw lines in a certain way – calm, curving lines are supposed to be gentle, therefore the zigzag would be the antithesis of this. We're used to seeing anger, in, say, a comic strip, represented with a mad scribble in there. We've learned the language of reading lines as a viewer, and the artist therefore has that language to communicate directly with us, too – but then they might just want to make you *think* they're more angry than they really are!"

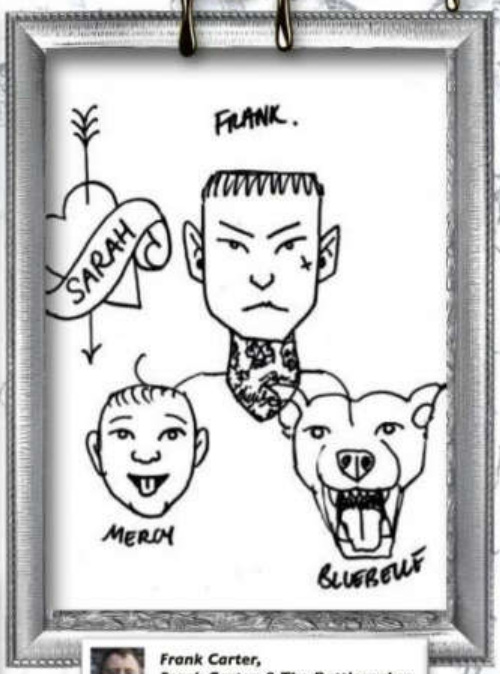
HOW ABOUT AN ABSTRACT IMAGE THAT LOOKS *NOTHING* LIKE A FACE?

"That's telling, too, because you've asked them to do something specific and they've responded with that. They're potentially saying they're quite difficult to read, or maybe they *want* to be difficult. There is always something to be taken away from such a picture."

London's National Portrait Gallery is open daily – and best of all, it's free! See Npg.org.uk

National Portrait Gallery

Frank Iero,
frnkiero andthe cellabration
(vocals/guitar)



Frank Carter,
Frank Carter & The Rattlesnakes
(vocals)

Murray Macleod,
The Xcerts
(vocals/guitar)

Frank Turner
(vocals/guitar)

Dave Mustaine,
Megadeth
(vocals/guitar)

WIN!

YOUR FAVOURITE STAR'S PORTRAIT!

Unfortunately, our Kerrang! Gallery is only open for this week, meaning we've armfuls of artwork that needs re-homing. Fancy being the proud owner of one of these priceless pieces of art? Email us at Feedback@Kerrang.com, with the subject line 'Gimme Selfie!', explaining which portrait you want and why you should be the lucky winner, then cross your fingers…

ROSIE BROADLEY INTERVIEW: DAN SLESSOR

IN FROM THE COLD

AFTER THE FROSTY REACTION THAT GREETED THEIR LAST ALBUM, **SILENCE IN THE SNOW** SEES **TRIVIUM** THAWING LONG-FROZEN INFLUENCES. **MATT HEAFY** REVEALS ALL…

Matt Heafy can recall the exact moment the path of his musical life was altered forever.

On October 25, 2007, Trivium were playing the Civic Auditorium in Nagoya, a large port city on the Pacific coast of Japan. Nagoya, as self-proclaimed foodie Matt will tell you, is famous for two culinary delicacies – eel and fried chicken – both of which the frontman was impatient to get acquainted with following their set.

Guitarists Corey Beaulieu and Paolo Gregoletto had other ideas, though. Aware of another of Matt's loves – the music of metal legend Dio – they suggested that their bandmate stick around to watch the evening's headliners, Heaven & Hell: the Ronnie James Dio-fronted iteration of Black Sabbath (albeit with drummer Vinny Appice replacing Bill Ward).

"To hear Black Sabbath in this different mode really changed my life," says Matt. "Immediately the hook to the song Heaven And Hell was drilled into my brain."

So too was the desire to make music that did the same; to create "something that you can walk away from after hearing once or twice, and be able to hum".

The result was a song entitled Silence In The Snow, which they had every intention of putting on their then-forthcoming album, 2008's Shogun, before eventually deciding to "put it on the back burner".

And there it stayed, during which time the Florida thrashers released 2011's divisive In Waves and 2013's Vengeance Falls – which, critically speaking, barely failed to muster any reaction at all.

And then, there was silence…

Almost eight years on from that fateful day, Matt is surveying a panorama of Kensington skyline from a plush London meeting room. Given the Mad Men-esque décor, it's the perfect place for a chat about old-school creative inspirations. But, first things first: just what did go so wrong with Vengeance Falls?

"There's always a knee-jerk reaction," Matt says of the feedback. "When [2005's] Ascendancy came out, we were an 'emo' band; when [2006's] The Crusade came out, we were a 'Metallica rip-off'; when [2008's] Shogun came out, people said [the cover] looked like a sushi menu; when [2011's] In Waves came out, they said we were a 'djent' band – which is *ridiculous*," he snorts.

But while Trivium's output has always been cause for strong reactions – be they positive, negative or a combination of the two – Vengeance Falls only seemed to garner one dubious accolade.

"People called us Disturbed rip-offs," says Matt. There was fuel for that fire, too – namely that Disturbed's David Draiman produced the record; an appointment best described as 'controversial'.

"He's one of the kindest, most welcoming people we've ever known," says Matt affectionately. "He was such a motivational person, helping us push outside the boundaries of comfort. He taught us to never settle."

And so Trivium moved on from a record that Matt diplomatically suggests was a stepping stone to something better.

> *"WE LEARNED TO EMBRACE 'LESS'"*
> **MATT HEAFY**

"Musically, I think we ventured into the territories we needed to in order to learn what we needed to, going into Silence In The Snow," he admits. "Silence was too big for us, because it's so minimal; because it relies on the strength of the voice – the strength of being able to pull back and not cover things with technicality. It takes years of practice to be able to be in a place where you can embrace *less*."

Keen to follow in the footsteps and vocal chords of Dio, Matt's own practice included working with a voice coach – something he has no shame in admitting. "Whether you're a cook, a doctor or a guitarist, you need to constantly work at your craft," he smiles.

Ability is fruitless without an end goal, though, and while Trivium's approaches have undoubtedly altered over the course of their 16-year career, their overarching aim has remained absolute. "We're unapologetic about wanting to be a band that makes a dent in history," asserts Matt. Silence In The Snow therefore provided an opportunity for the good ship Trivium to return to the course that Matt sensed they had started to drift from.

"I remember playing all these clubs that would be a tenth-packed," he sighs of a 70-date U.S. tour a couple of years ago. "Some bands' goals may be to play wherever they can and have a good time. That's totally fine, but *my* goal in life is to play arenas with massive production and be a band that makes a difference."

This tussle between the dreams and the reality has been immortalised on new track Pull Me From The Void, the lyrics to which articulate the idea of "climbing out from whatever's holding you down".

One thing that certainly *hasn't* held Trivium down over the years is disharmony within the ranks. For proof, look no further than a story Matt tells in which, mere minutes from the recording of the track Dead And Gone, guitarist Paolo Gregoletto informed him that his proposed lyrics simply weren't going to cut it.

"He said, 'You know what? These aren't good enough. You've done this song before,'" recalls Matt. "And he was right!" So, the frontman accepted Paolo's challenge to write a song from the first-person perspective exploring the concern about the legacy you are leaving behind. "I feel that's something that everyone wonders about," reflects Matt.

It's certainly a question that Trivium have gone one step closer to giving a meaningful answer to by making this, an album that, by their own admission, has taken them much of their career to be ready for. And it's a process that's still bearing fruit.

"We've already begun music for record number eight, just because we felt inspired to," says Matt, clearly excited by this new lease of creative life.

Somewhere up there, Dio is throwing the devil horns in approval.

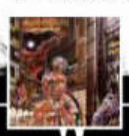
SILENCE IN THE SNOW IS OUT NOW ON ROADRUNNER RECORDS

LET IT SNOW

MATT AND GUITARIST **COREY BEAULIEU** REVEAL THREE ALBUMS THAT INSPIRED **SILENCE IN THE SNOW**

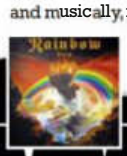
IRON MAIDEN
SOMEWHERE IN TIME **(1986)**

Corey: "From the last [Trivium] record to this one, my goal was to try to take the melodic element of the guitar playing to a level that we haven't had before. Therefore, Maiden are a real driving inspiration. It's hard to pick one, but I think as far as the kind of guitar style I was looking to do, this would have to be the one."



RAINBOW
RISING **(1976)**

Matt: "It's amazing to me that this album is from the '70s and Dio's voice is already that incredible. It has songs that are *unbelievably* catchy. Vocally and musically, it's timeless – which is what we're *trying* to shoot for."



BLACK SABBATH
HEAVEN AND HELL **(1980)**

Corey: "That title-track is what hit home and inspired Silence In The Snow. When I first got this record, it was the first Sabbath record that I was really into listening to, because the songs just sounded so crisp and catchy."
Matt: "Having Dio as a singer made them write so differently, too. It's weird listening to Dio-era Sabbath and even thinking it's Sabbath – the music just sounds happier"

WORDS: JAMES HICKIE **PHOTOS:** GEORGE FAIRBAIRN **MAKE-UP AND HAIR:** SAMMM AGNEW USING KRYOLAN AND FUDGE 1

Matt never did get to grips with the studio's air-con settings

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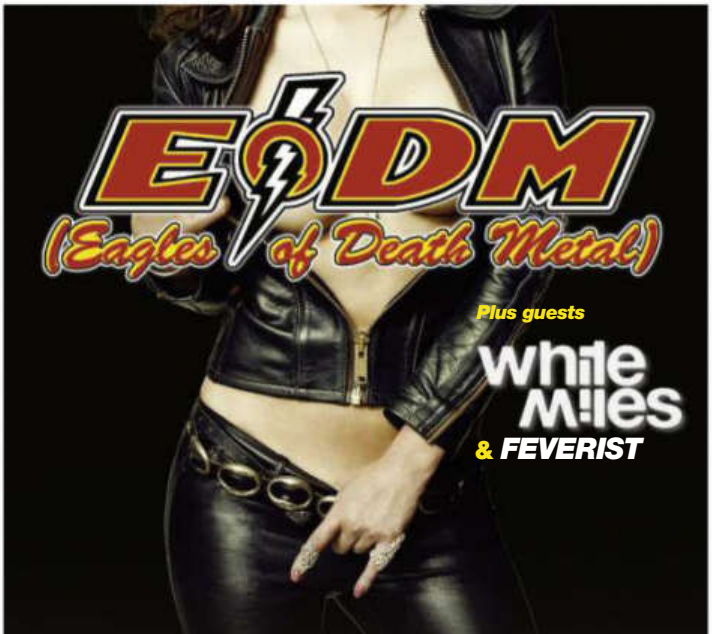

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Contact lenses: not for Ash

THE DEVIL IN I

AS **NEW YEARS DAY** EXPOSE THEIR HEART OF DARKNESS ON NEW ALBUM **MALEVOLENCE**, VOCALIST **ASH COSTELLO** REVEALS THE TRAUMAS THAT TURNED HER WORLD NEW GRAVE…

WORDS: PAUL TRAVERS **PHOTO:** LISA JOHNSON

In Disney's reimagining of the Snow White story, the fairy Maleficent does not start out with a heart full of vengeance. The darkness inside is born of trauma and betrayal; the loss of her wings and, worse, the fact that the perpetrator was a person she had once loved and trusted.

The good-fairy-turned-dark-queen is a character that New Years Day's Ash Costello can very much relate to. In the two years since her band's last album, Victim To Villain, was released, the singer has endured her own traumatic experiences and channelled them into her band's newest outing, the aptly-titled Malevolence.

"We can't name albums before they're written," she begins. "All the songs were coming together and I started getting the vibe of what they were all saying. I was angry, I felt betrayed and I wanted to take revenge on people that had hurt me. I wasn't in a place where I was wishing happiness on everyone, that's for sure.

"When the word 'malevolence' cropped up, I just felt right away that was the name, especially as it reminded me of the character Maleficent," Ash continues. "She was an innocent soul, and because of men and what they'd done to her, she turned evil and wanted her vengeance on people. I really related to that."

It sounds like you've really been through the wringer. What specifically happened to make you feel that way?

"A lot of things," she says. "I lost my best friend to drugs – she didn't die, she just decided that drugs were more important than her friends. I've lost friends to greed; friends that thought I was earning more money and tried to abuse me, or stole from me. And I was betrayed by a person who had been my best friend for years, and it came to light that I had been cheated on the whole time. With all of this coming to a head at the same point, I started hating the world. I hated everyone, and that came out in writing this album."

Malevolence is indeed the band's darkest and heaviest effort yet. '*My vengeance is a curse… I want to watch you bleed / You're the crime but I'm the scene*', Ash sings on album opener and first single Kill Or Be Killed.

So, is this vengeance limited to her songwriting, or does it spill over into real life, we wonder…

"Oh yes," she laughs. "I can't tell you what I've done, and it's not a quality I condone, but I'm human after all. At the end of the day, though, I think doing well and showing people that you can move on and be happy without them is the best vengeance you can have."

Ash Costello has always been drawn to the darker side of life. She can still recall preferring the Haunted Mansion to the various princess rides at her beloved Disneyland as a five-year-old girl. With her single-parent mother working all the time, she was largely brought up by her grandmother and the two uncles who lived with her, and who also happened to be card-carrying (and cape-wearing) '80s goths. She was introduced to gothic forerunners like Bauhaus and The Cure at an impressionable early age – not to mention the sight of her uncles and their friends strapping on their boots and applying their eyeliner before going out to "frighten all the normal people".

> **"I WISH THERE WASN'T THIS INNER DARKNESS"**
> ● ASH COSTELLO ●

From there she discovered the likes of Rob Zombie and Alice Cooper, all manner of twisted films and other forms of artistic expression. She cites Rob Zombie's House Of 1000 Corpses as her favourite film and Jhonen Vasquez' Johnny the Homicidal Maniac as one of her favourite comics. She even worked as a professional scarer at a haunted theme park attraction in California. Given all this, it's little wonder that she's gone on to become New Grave's hottest scream queen.

While past outings have taken the schlock horror a little too literally, however – so much so that New Years Day dubbed themselves 'hauntedmansioncore' – the very fact that Malevolence is grounded in reality makes it all the more haunting. Lines such as *'Cast away from everybody close to me / Feeling like a parasite / Get away, leave tonight / Something must be wrong with me'* from Left Inside speak less of cheap horror movie thrills and more of genuine mental anguish.

For Ash, the decision to bare her soul like never before was not an easy one to make.

"I have a love-hate relationship with songwriting," she admits. "I love it, but you have to let out that shit that you buried deep down. Then you write a bunch of lyrics for other people to see. It's not an easy process for me."

Two things helped convince her that a more personal direction was the right way to go. First, there was the reaction to the song Let Me Down from 2014's Epidemic EP, which dealt with Ash's father walking out and to which she would sometimes see fans crying and getting emotional as they sang along. And, secondly, producer Erik Ron, who, she says, "encouraged me to take more chances and pushed me to dig deeper".

The result is an album that dredges the darker recesses of the human psyche. According to Ash, it also has a streak of positivity, but the darkness is an ever-present that she's had to learn to live with.

"A lot of times I wish it wasn't the case," she says. "I wish there wasn't this inner darkness, because I have suffered from debilitating depression before. I typically go directly to a dark spot rather than a happy one, and it's a constant struggle not to do that. It's hard to say what the music would sound like if I didn't have that, but it probably wouldn't sound the same."

And while we certainly wouldn't wish pain and turmoil on anyone, at least some good has come of it in the shape of Malevolence – one of the darkest and most affecting albums you're likely to hear all year.

MALEVOLENCE IS OUT NOW VIA ANOTHER CENTURY. NEW YEARS DAY TOUR THE UK WITH MOTIONLESS IN WHITE FROM NOVEMBER 23 – SEE THE GIG GUIDE

BLESSED WITH A CURSE

GIVEN THE CHANCE, WHO WOULD **ASH** DAMN FOR ALL ETERNITY?

DONALD TRUMP

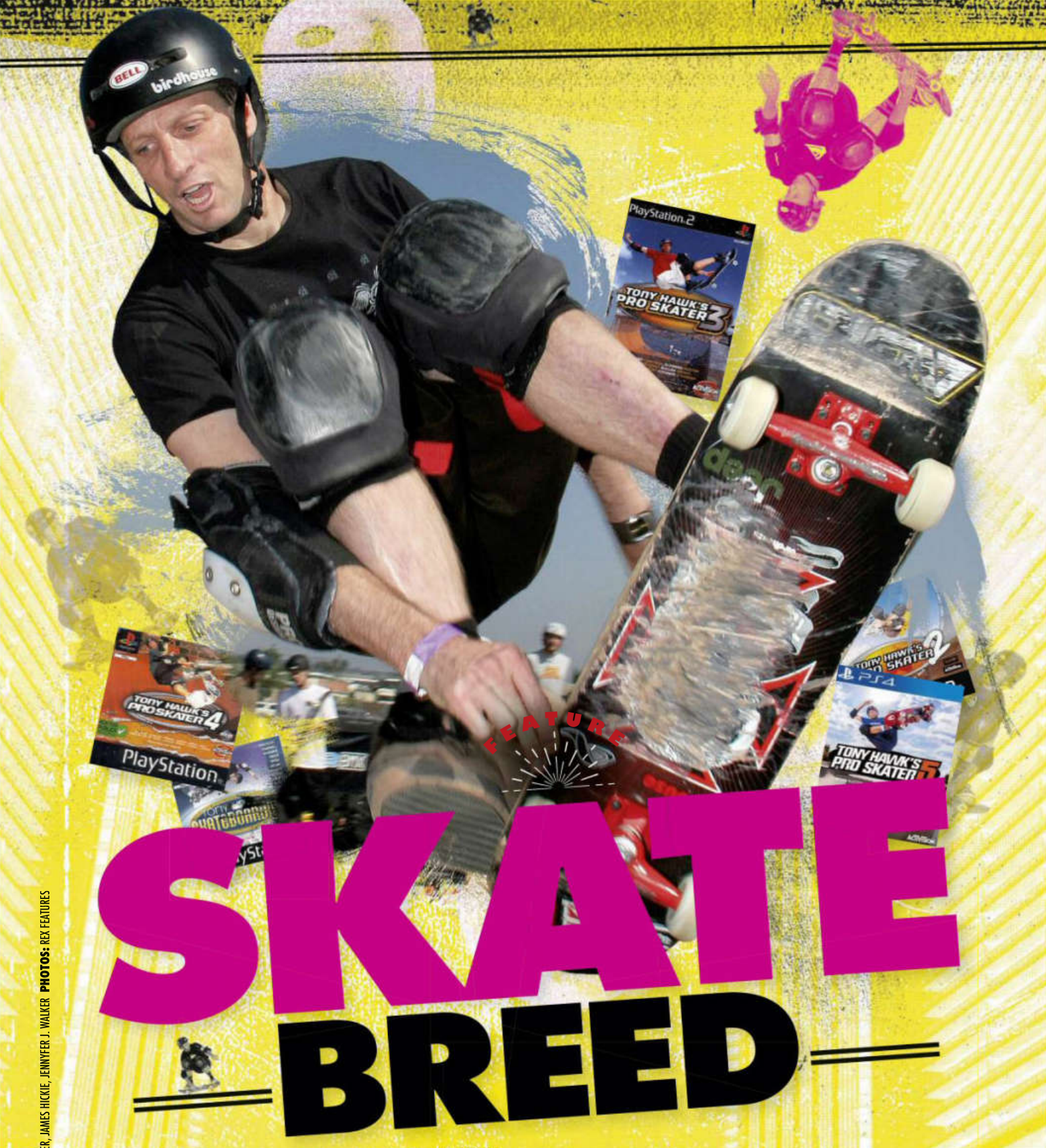
"I think I would turn Donald Trump into a frog. His hair really upsets me on a personal level, but it's more about his arrogance. The fact that he's running for the President of the United States just blows my mind. So, he definitely needs to be a frog."

ONE DIRECTION

"I would curse the members of One Direction and sew their mouths shut. Not literally, but so they couldn't talk or – more importantly – sing any more. I know that they're breaking up [for a bit], but that just means there would be more musical output if they all went solo."

THE KARDASHIANS

"Lastly, I'd curse the Kardashians – the whole damned clan of them – and put them in a box. They'd find themselves in a box, buried underground for what remained of their lives. It might sound harsh, but it's probably fair and the rest of us wouldn't have to see them keep cropping up everywhere."



FEATURE

SKATE BREED

AS THE LEGENDARY **TONY HAWK'S PRO SKATER** SERIES RETURNS, K! STARS CELEBRATE THE IMPACT OF THE VIDEO GAMES' LIFE-CHANGING SOUNDTRACKS…

WORDS: SAM COARE, TOMAS DOYLE, GEORGE GARNER, JAMES HICKIE, JENNYFER J. WALKER **PHOTOS:** REX FEATURES

Kickflips, ollies, vert ramps the size of a house and more A-grade punk rock than you can shake a skate deck at. When the Tony Hawk's Pro Skater games were born in 1999 – the man who lends his name to the series being arguably the most iconic skateboarder of all time – every discerning rocker's PlayStation was hot with what is now widely regarded as a truly seminal gaming series.

But while THPS got a generation of kids scraping their knees while trying to grind ludicrous curbs, it perhaps had an even bigger influence delivering the burgeoning skate-punk scene to the ears of the masses; its soundtracks soon garnering a reputation to parallel its gameplay, breaking relative unknowns and turning legendary names onto new ears.

With the series returning this week after an eight-year gap – following 10 original incarnations and a handful of spin-offs – it's time for a new generation of gamers to tuck into a brand-new soundtrack, consisting of the likes of Anti-Flag, Four Year Strong, Plague Vendor and more. In celebration, we've assembled a crack team of skate-heads to explain quite what the Tony Hawk's games mean to them – and what they could mean in the search for your new favourite band…

CONTROLLERS DOWN FOR A SECOND, GUYS: WHAT ARE YOUR MAIN MEMORIES OF THE TONY HAWK'S GAMES?

PATTY WALTERS, AS IT IS: "My friend introduced me to THPS and I vividly remember skating the Hangar level for the first time – my mind was thoroughly blown! They don't look it any more, but the graphics in that first game were amazing for their time, and the music was exactly what I was just discovering and stoked on then…"

DANI WINTER-BATES, BURY TOMORROW: "The best bit about the game, funnily enough, was the unrealistic tricks you could do straight away – 900-degree backflips with kickflips involved. It was easy, but addictive! But it was always the soundtrack that made it for me…"

DEREK DISCANIO, STATE CHAMPS: "Me and my friends would play THPS and then we'd get all pumped and go outside into my driveway and try to do all the same tricks! We weren't nearly as good as the game was, but we thought we were, because we were doing so well on-screen!"

ALEX GASKARTH, ALL TIME LOW: "It's definitely fair to say that I have a very warm place in my heart for those games. I did some serious virtual skating. Those games were all incredible – unlike my *real* skating…"

FROM A MUSICAL PERSPECTIVE, WHAT MADE THE GAMES' SOUNDTRACKS SO IMPORTANT AND INSPIRATIONAL?

LIAM CORMIER, CANCER BATS: "Man, those soundtracks were just kicking, they were legendary!"

ALEX: "One of the things I thought was cool about it was that when it came out, it already had a bunch of music on it that I was familiar with – you had NOFX, you had Pennywise, you had Goldfinger. So, the fact it had all these bands I loved on it made me think, 'Yeah, this is the game for me – I should skateboard.'"

BEN BARLOW, NECK DEEP: "It consciously acknowledged the strong relationship between music and skating; they really do go hand-in-hand. The soundtrack is still one of the main things people talk about when you mention that game!"

PATTY: "For me, THPS turned me on to a lot of bands, way before I fully understood how influential and important they were to their genres. I discovered so many great bands like Less Than Jake, Goldfinger, NOFX, Black Flag, The Distillers and plenty more through it."

DANI: "It's funny, 'cause I wasn't overly into punk when I was younger, so THPS really kindled my love for bands like Bad Religion and Lagwagon – stuff I was late to the party knowing, but then went on to listen to."

DEREK: "It's one of the first games to have had pop-punk and ska-influenced soundtracks, and ever since then it's always been about, 'Oh, the new Tony Hawk game is coming out – I can't wait to hear the new soundtrack.'"

ARE THERE SOME STANDOUT MOMENTS FROM THE SOUNDTRACK THAT HAVE STUCK WITH YOU?

PATTY: "My favourite song to skate to was No Cigar by Millencolin [from THPS 2] – it's got such amazing melodies, while maintaining this super-raw attitude."

DEREK: "I think anyone would say Goldfinger's Superman [from THPS 1] – that was kinda like the theme song for Tony Hawk's for me. Whenever I think of Tony Hawk's, I think of Goldfinger."

BEN: "Superman is the one that sticks out for me, too! As soon as you hear that little drum bit at the start, you can't help but think, 'Tony Hawk's, I should have a PlayStation controller in my hand!' I found out about Millencolin through THPS, Bad Religion and Pennywise. It was all the music that predated even blink-182 for us. Even if it was skate-punk rather than pop-punk, it all still had that melodic edge and really turned me on to that music. It really spoke to me."

DANI: "The main track in my memory is Papa Roach's Blood Brothers. I was a Papa Roach fan anyway, but that's one of the best songs to skate to, ever."

LIAM: "It helped so many bands out, y'know. I think the soundtrack opened up a lot of bands to kids who might not otherwise be aware of them."

> **"TONY HAWK'S HELPED ME DISCOVER SO MANY GREAT BANDS"**
>
> ● PATTY WALTERS, AS IT IS ●

SO, WHAT ARE YOUR SKATING SKILLS LIKE THESE DAYS, THEN?

ALEX: "Well, I tried it and failed miserably, so I just stuck to playing the game and listening to the tunes!"

DANI: "I still skate. I used to watch the Extreme TV channel a lot when I was younger; it started my love for skateboarding, which led to buying THPS and then moving on to *actually* skateboarding."

LIAM: "For me, skateboarding saved my entire life. If I hadn't got into skateboarding, I would have probably gotten into drugs and stuff. Skating gives you this focus, like, 'We're going to go and do this thing.' I'd love for more kids to have that positive experience that I had."

FINALLY, WHAT WOULD IT BE LIKE TO HAVE YOUR BAND FEATURED ON THE SOUNDTRACK ONE DAY?

PATTY: "It would mean so much to every one of us; those games occupy such a sentimental place in our hearts. They were nothing short of iconic, and they perfectly epitomise the culture, music, fashion and attitude of that time."

BEN: "I don't think it would compute to the 13-year-old me if we were on it. But I'll play the game anyway!"

DANI: "It would be amazing – for everything from nostalgia of playing the game, to being associated with one of the highest-grossing game franchises of all time. Plus, as I still skate, it would really hit home for me to join the bands that have carved their career from that original soundtrack."

DEREK: "We actually *are* on the new game, and I would have *never* thought that my own band would have a chance to be on one of the soundtracks! It's really cool, and a big honour for us. We keep making jokes about it, like, 'We can just stop being a band now – we're satisfied, we're on the Tony Hawk's soundtrack!' It's definitely a nice bucket list check-off!"

ALEX: "I did see that there are some rad bands from our scene on the soundtrack of the new game, so I'm really happy for them. They're flying the flag for a new generation!"

BEN: "Is it too late to get on this new one? Can you give Tony Hawk a call for us? No?"

TONY HAWK'S PRO SKATER 5 IS OUT NOW ON PS3, PS4, XBOX 360 AND XBOX ONE VIA ACTIVISION

…AND HALFPIPES FOR ALL

IT WASN'T ONLY THE SOUNDTRACK OF THPS THAT ROCK INVADED – IT WAS THE GAME, TOO, AS THESE ALL-STAR CAMEOS SHOW!

BILLIE JOE ARMSTRONG

The man behind American Idiot gets a shot at his own American Wasteland in this 2005 instalment of the game. With the likes of Green Day's own Holiday blaring in the background, you can take the punk rock legend across ramps bigger than the choruses he chucks out for a living. We've never seen anyone skateboard better in a black shirt and red tie.

GENE SIMMONS

Completing 2003's Underground game on either normal or hard modes would unlock both a Kiss-themed skatepark and the make-up daubed mainman as a fully playable character. If that wasn't enough for you, Gene boasted both an axe-shaped board and a signature move which features the rock'n'roll legend licking said board. Why? BECAUSE GENE SIMMONS, THAT'S WHY.

JAMES HETFIELD

You want skatey? Well, Metallica gives you skatey, baybeh! Both frontman James Hetfield and bassist Rob Trujillo (the latter a big skater, the former banned by 'Tallica's management following multiple skate-related injuries) are available as downloadable characters in 2012's HD reboot. You ride that lightning, Papa Het! And by lightning, we mean plank of wood with wheels on the bottom.

TRAVIS BARKER

Typically more at home with sticks than skate tricks, the blink-182 drummer was available to those sneaky players of 2006's Project 8 version of the game. Anyone who inputted 'plus44' – the name of his then-fledgling project with blink bandmate Mark Hoppus – as a cheat code would unleash the tattooed legend.

Biters get ready to bare their teeth: (from left) Philip Kross, Tuk, Matt Gabs and Joey O'Brien

A historical tour of Nottingham, Biters style

48-HOUR PARTY PEOPLE

ATLANTA'S **BITERS** ARE REVIVING THE SPIRIT OF CLASSIC ROCK, SO 48 HOURS ON TOUR WITH THEM SHOULD BE PRETTY WILD, RIGHT? AMIT SHARMA DONS HIS DRINKING HAT…

PHOTOS: IAN COLLINS

Rays of sunlight pierce through the hotel room's half-drawn curtains, and the throbbing pain in our heads is telling us last night was maybe just a little *too* fun. It slowly begins to flood back we've been on the road with Atlanta rockers Biters for a couple of nights and we've woken up in Nottingham, some 100-plus miles from Kerrang! HQ. There are broken bottles everywhere, something that looks like blood on someone's shirt, and a trail of messages from the band that would suggest only one of them managed to find a bed last night in hospital.

So… just what the *hell* happened?

Rewind 48 hours, and we're walking through the doors of Nando's in Camden, North London, spotting Biters within half-a-blink of an eyelid. They ooze the essence of a real rock'n'roll band four misfits visiting from faraway lands in search of something wild. And a little Wild Herb sauce to go along with it. The glam revivalists have flown over for a few weeks to promote their brilliant debut album, Electric Blood, and continue building their ever-growing buzz.

"Come and grab a seat, y'all," says singer and guitarist Tuk, with a soft Southern drawl. Completed by guitarist Matt Gabs, bassist Philip Kross and drummer Joey O'Brien, Biters sure look like a gang bonded by studded leather and denim patchwork. Formed six years ago in the very heart of the Georgian Bible Belt, it's easy to see why they've gotten used to turning heads. But what's even more impressive is how they've learned to flip that into an advantage. Tuk's previous band, The Heart Attacks,

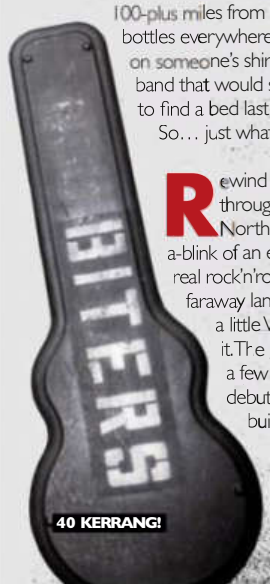
> **"ANYTHING GOES ON THE ROAD!"**
> **TUK**

were signed to Rancid frontman Tim Armstrong's Hellcat Records for an album that included a duet with Joan Jett. Together, they rejoice in tales of the road and raise beers to the many more that lie ahead.

"Aw, man, you couldn't even make up some of the heinous shit we've seen," laughs Tuk, who from certain angles could almost be comedian Noel Fielding's long-lost twin brother. "Crazy gangbangs, people out of their minds shitting themselves, just loads of wild, fucked-up… *shit*. Once, a girl offered to pee on me for a T-shirt. I was only trying to sell merch! And a few nights ago another was trying to fiddle through my pants as I was packing away in front of 50 other people! Our tour manager had to stop her. There are some crazy guys out there, too, who are another vital part of the ecosystem. Anything goes on the road (*laughs*)."

Their scruffy shirts and ripped jeans tell a similar tale. Tonight, Biters play the nearby Barfly, which is overrun with bands loading in and out, making for a backstage area engulfed in chaos. By the time they get started, it's approaching midnight and the room is a sticky, drunken mess. The perfect environment for Biters' sleazy brand of rock, then, and even with no time to soundcheck, their odes to decadence ring loud and clear. *'The sun is coming up but we don't care'*, preaches Tuk during the chorus of Restless Hearts. We've all been there, and judging by various members of the swaying crowd, many will be again tonight.

After the set, it's time to blow off some steam. The hours roll on by, but the night remains forever young at least for the musicians, who are heading down the road to see if Ginger Wildheart is still in town. "You guys coming along?" winks guitarist Matt.



That's the last time we suggest we've maybe had enough…

Biters get friendly with the Nottingham locals

Tuk attempts to prove he's sober by patting his head and rubbing his belly at the same time

Record shopping while drunk: an expensive venture

"What do you mean, 'Have we ever been to Nando's before?'"

Robin Hood and his very, very merry men

When the four members next pile out of their tiny van – bizarrely named Jake's Gerbilhouse – the following afternoon, it's easy to see last night's adventure isn't quite over. Philip explains how they found themselves locked out of the hotel, spending the night driving around in search of places to crash. It didn't quite work out, so here they are in Nottingham, bleary-eyed and ready for more. Time for a beer, then. The curious locals might not be quite the attention the band had in mind – but it's flattering nevertheless.

"For Biters, I sought out guys that had *zero* life skills," laughs Tuk. "I wanted people that had *nothing* to live for but rock'n'roll. I started drinking and drugging from a young age and fucked up a lot of bands and relationships by burning my brain out. The whole point of this was to keep that edginess but be more focused. If I don't make it doing this, I'll be washing dishes. And so be it. Right now I feel like rock'n'roll is the underdog and we have something to prove."

Rock'n'roll may indeed be the underdog – at least the kind of garage-y racket Biters are becoming renowned for playing – but few could deny they must be doing *something* right. Heroes as varied as Nikki Sixx, Billie Joe Armstrong and ex-Skid Row man Sebastian Bach have uttered words of support. For Tuk, it's validation well-earned after years of endurance, fighting to keep the rebel spirit alive.

"You get all these bands jumping trends every record, trying to make it. We had a lot of false starts and a lot of managers and record deals that fell through, but we're in this on *our* terms. So many people on the internet are like, 'Fuck you, sounds like shit, this is generic, blah blah blah!' And it's just some hateful dork, whose opinion I don't need. I've been called a 'Devil-worshipping lesbian' by small-minded redneck country folk my whole life. Why should I care, when the real motherfuckers are telling us we're on the right track?"

As the evening dawns, we head to Rock City for another late-night set of debauchery. They may have drunk their way through the last 30 restless hours, but tonight Biters sound even *better*. Joey hits his drums so hard he gets splinters of wood stuck in his eye – that's the night's hospitalisation explained, then – yet carries on regardless. Backstage, a fridge full of beer and a ping-pong table can only end one way. While Philip and Matt pick up the bats and Joey tends to a bloody hernia that's getting worse by the minute, Tuk summarises just why rock'n'roll is in need of saving…

"The biggest bands around are all like the Foo Fighters, who I dig – but they came out in 1995. Where does it go after that? I've been waiting and waiting for the next wave. *We* are the underdog. The band is; the genre is; the fans; the movement. When your back's against the wall, you have to get a little fuckin' crazier and fight harder."

As we've witnessed over the past 48 hours, they're doing precisely that. Chances are we'll all get bitten eventually – it's just a question of time…

ELECTRIC BLOOD IS OUT NOW VIA EARACHE

THERE GOES MY HERO!

TUK PICKS HIS THREE FAVOURITE ROCK'N'ROLL LEGENDS…

MARK BOLAN

"I love T. Rex and Marc Bolan. His vibe was so special. There was just something about Marc Bolan's spacey, cosmic rock'n'roll that I fuckin' loved. There was a time where I'd just stay up all night getting fucked up to it."

TOM PETTY

"As a songwriter, I really admire Tom Petty. He's a huge influence on me. Those songs sum up everything that's good about power-pop rock'n'roll. And he's effortlessly cool; there's no big bravado. He is just himself, writing good songs that told stories about life."

JOE STRUMMER

"My background is mainly punk rock and, of course, that means Joe Strummer has got to be one of my biggest heroes. I love his political, throwaway kinda vibe. I was always attracted to people that wore their heart on their sleeves."

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ANATOMY OF A ROCKSTAR

FRANK IERO

THE GUITAR HERO LOATHES HIS ART, BUT LOVES PIZZA (SHAME IT DOESN'T LOVE HIM BACK)

fig.1

MY FAVOURITE FOOD IS...

"Pizza. Except I can't eat pizza, because it has too much gluten in and makes me sick – plus I can't have cheese, either, which is no fun at all. But, if I could eat something and *not* get sick, it would be those things. In fact, I would go as far as to say that I would eat those for the rest of my life. Maybe I can get some gluten and dairy free ones? I'll have to get to work on that."

fig.2

I LIKE TO RELAX BY...

"Painting and drawing. They've always been very cathartic activities for me and have opened doors for me, creatively. However, I've always been pretty loathing of things I've made in the past, but I'm gradually getting better with that. That process of being more accepting of the things that I've had a hand in creating is a talent that I'm striving to achieve. I'm sure I'll get there one day."

fig.3

THE NICEST THING I'VE EVER DONE FOR SOMEONE IS...

"Getting involved with the Make-A-Wish Foundation. In all of the years that I've been working with them, I've seen pure happiness brought to people. I think they do a fantastic job working with the children, and it's definitely a cause that, no matter what, I will have respect for and have a desire to be involved with whenever I can be."

"MY CHILDREN CHANGED EVERYTHING FOR ME!"

● FRANK IERO ●

fig.4

MY BEST QUALITY IS...

"Being a great sounding board. I've been told that I'm good for bouncing ideas off of. Whether it's songs or any kind of art, I just love being able to give feedback to other people. I'm not one of those people who are brutally honest and go, 'No, fuck you! You suck!' as that really doesn't help anyone. I think it's more that I'm empathetic about it – I can put myself in other people's shoes and see where they're coming from."

fig.5

MY GREATEST SKILL IS...

"Making mixtapes. I'd love to still be making them on *actual* cassettes, but I think my tape deck is a little bit too old for that! What I like to do when we play shows is make a playlist that plays over the PA before we go on, which can introduce the audience to some new stuff that I like. It's the same mentality as making mixtapes, but obviously on a slightly bigger and more public scale."

fig.6

THE PERSON I'M MOST OBSESSED WITH IS...

"Kurt Vonnegut. His books are things that I've bought over and over again, because I've given away so many copies to people over the years. I love all of his stuff, but I'm particularly fond of Armageddon In Retrospect, which is a collection of short stories about war, which were published after he died. It's an absolutely incredible book."

fig.7

THE MOST BEAUTIFUL SIGHT EVER IS...

"My children – Cherry, Lily and Miles. I immediately knew that they were, by some distance, the most beautiful things I would ever see in my life, and I instantly felt so lucky to have them. It's a feeling that is so hard to explain without sounding schmaltzy. They have changed everything for me."

fig.8

THE CHARACTER I MOST IDENTIFY WITH IS...

"Holden Caulfield [from The Catcher In The Rye], with regards to the idea of being resistant to change. I was 14 or 15 when I first read The Catcher In The Rye and I immediately connected with it – as a lot of young people do. As a writer, I think [J.D.] Salinger's voice is a very strong but embracing one, so I naturally read everything he wrote after that. The Catcher In The Rye isn't even my favourite book of his; that would have to be Franny And Zooey."

WORDS: JAMES HICKIE PHOTO: ANDREW LIPOVSKY

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LIVES

RATINGS

KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

MALLORY KNOX

PLUS: SET IT OFF, THE XCERTS

RITZ, MANCHESTER. 29.09.15

KKKK

RETURNING BRIT-ROCK HEROES STEP IT UP A GEAR ON THEIR HOMECOMING TOUR

WORDS: PAUL TRAVERS **PHOTOS:** ANDY GALLAGHER

HAS IT really been only two years since Mallory Knox released their debut album, Signals? Their rise to fame has been fast, if not quite as explosive as their namesake from Oliver Stone's Natural Born Killers – a film that was as much a satire on media frenzy and hype as it was a blood-spattered thrill-fest. There's no doubt that this Homecoming tour sees them stepping into the big leagues, yet they seem to have done it incrementally; step by step, but at a highly accelerated pace compared to most bands.

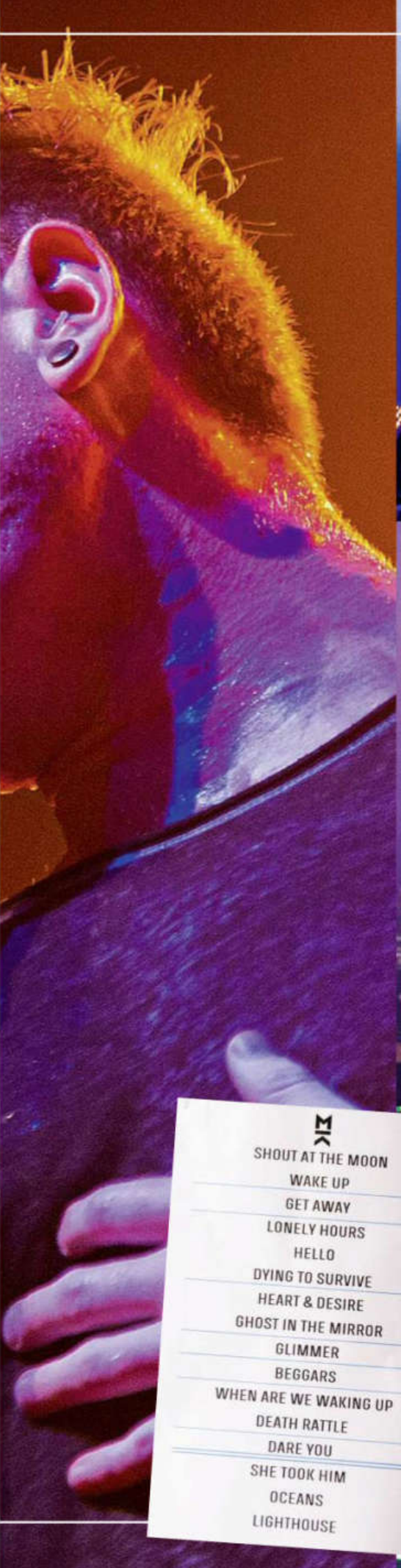
They certainly make openers The Xcerts' progress seem glacial. They've been a thing for almost 15 years, but tonight they find themselves opening to a half-empty room as the huge queue outside continues to shuffle its way through security. The fuzzed-out indie-rock of songs like Slackerpop deserves more, but frontman Murray Macleod acknowledges the lacklustre reaction with little more than a shrug. The reaction to Set It Off couldn't be more of a contrast, with the whole place shimmying and singing along to their quirky, jerky pop-rock. The silver-jacketed Cody Carson might drop the occasional howler ("It's great to finally be here, UK," he says, presumably forgetting they were over in May…), but there's no denying the sheer sugar-rush energy of their sound or the *joie de vivre* they inject into every hand-waving exhortation to move.

The headliners seem a little earthier; more organic, somehow. Mallory Knox have brought a big, 'proper band' production that barely fits onto the stage. There are projections and jets of dry ice and huge flashy band-initial logos but, newly-ennobled MK dons or not, their appeal still comes down to passion, honesty and great songs.

Those we get in abundance, as the band luxuriate in the space of a headlining set and give their gem-studded – if still not very extensive – back catalogue a good, hard shake. All the expected songs fall out (the anthemic Getaway, the driving, guitar-fuelled dynamism of Ghost In The Mirror), but so do others that haven't been aired quite so much, like the delicate and understated Lonely Hours.

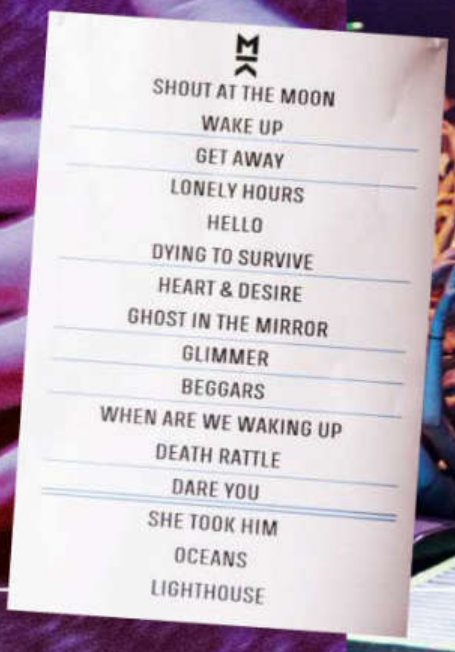
Tonight, Mallory Knox both look and sound like the major-league outfit they've steadily grown into. And as Lighthouse finally dissolves The Ritz into one sticky, satisfied mass, it's hard to think of a band that deserve it more (maybe The Xcerts excluded).

No matter where he was, Mikey couldn't help picking his nose



The 'Who Can Touch The Ceiling' contest was down to the wire

Mikey's going to be miffed when he realises he's forgotten his camera



FAN-ORY KNOX!

MK SUPER-FAN ELLIE MINTO WON THE CHANCE TO INTERVIEW MIKEY CHAPMAN! HERE'S WHAT HAPPENED WHEN SHE GRILLED HER FAVOURITE BAND!

HOW DOES IT FEEL TO BE PLAYING YOUR BIGGEST HEADLINE TOUR SO FAR?
"It's amazing. I woke up yesterday morning and I sat and remembered playing downstairs at last night's venue [O2 ABC Glasgow] when Asking Alexandria were playing upstairs. I remember seeing their great production and how busy it was and hoping that one day we'd get to that point. It's nice to realise that time is now."

YOU DID WARPED IN THE U.S. THIS SUMMER. WHICH BANDS DID YOU HANG OUT WITH?
"PVRIS and Pierce The Veil were on that tour, and it was great to catch up with them. A lot of British bands were out there, too – While She Sleeps, Neck Deep and As It Is. They're all great sets of guys."

WHICH MEMBER OF MALLORY KNOX HAS THE WORST TOUR HABITS?
"Well, everybody! We have pickle on our rider – the sandwich stuff – and I don't know which motherfucker does it, but someone always leaves the lid off and it sticks everywhere. And some of the guys might say I have the worst habits – but I just like things to be clean."

Set It Off's sideline as Robbie Williams impersonators got off to a strong start

We thought they said this place was dinghy…

"Scream for me, The Matrix!"

Invisible, airborne ice-cream: a Tokyo delicacy

CROSSFAITH

ZEPP, TOKYO. 23.09.15

KKKKKK

RATING-BUSTING MAYHEM IN TOKYO FROM JAPAN'S – AND, INDEED, THE WORLD'S – FINEST

WORDS: JAMES McMAHON **PHOTOS:** PAUL HARRIES

Japanese icon Godzilla has levelled bridges, skyscrapers, piers and railway lines. Which is pitiful, really, since tonight it takes countrymen Crossfaith just two hours to lay waste to their nation's capital city, Tokyo.

Make no mistake, if you're present tonight, you will be aware you have witnessed a performance by one of the greatest rock bands on planet Earth. Opening with System X – all pinched strings and ascending synths – then segueing into new album title-track Xeno, within minutes, led by singer Kenta Koie's extraordinary voice – sometimes sweet, more often savage – the room the five-piece stand before is going absolutely batshit crazy.

The band's breakout tune Jägerbomb quickly Koie lobbing petrol on a fire – before Photosphere unleashes the strobes, scorching across retinas like a staring contest with a cyborg. It's worth noting at this juncture that Japanese culture dictates that a) gigs normally start late-afternoon (it is 6:15pm when Crossfaith take the stage – there is no warm-up), and b) drinking at gigs isn't particularly part of the experience. Not only that, but Zepp's venue is laid out a little like an '80s football terrace; crash barriers pepper the room from front to back. Yet the scene facing the band is not unlike The Battle Of Helm's Deep.

Yet this is where Crossfaith really prove they have the chops. An eviscerating We Are The Future leads into a spoken-word segment by Kazuki Takemura. We'll be honest, since our Japanese essentially extends to the words 'Nintendo' and 'Pokémon', we don't have a clue what he's saying until clarification by the band post show. But the crowd listens on in hushed awe. We later learn the magma-haired guitarist is thanking the crowd for sticking by him during his recent absence from the band after succumbing, then recovering, from a brain haemorrhage. Good bands light fires. Great bands control them.

After the band's customary reworking of The Prodigy's Omen, they close with Leviathan. Fans forward-flip off the aforementioned crash barriers. Members of the band launch into the crowd on inflatable dinghies. And somewhere across town, Godzilla is in a right sulk.

THE BEARDS

DINGWALLS, LONDON. 23.09.15

KKK

HIRSUTE AUSSIE FUZZBALLS CELEBRATE A DECADE OF EPIC BEARD CULTIVATION

AS WE enter the intimate settings of Dingwalls, we can't help but feel that we've walked into the world's biggest face-fuzz convention. Seriously, there's more beards on display than at a ZZ Top cover-band night. But then, with a band as dedicated to the growth as this Aussie quartet, this was always going to be a night to celebrate the beauty of the beard. Via YouTube, millions have viewed their hilarious videos for songs like My Baby Left Me For A Man Without A Beard and Got Me A Beard. Which is entertaining enough from the comfort of your armchair, but do their bluesy riffs and unsubtle humour work live? Yeah, mostly. Although sometimes one-dimensional, the surprising quality of the musicianship – front beard Johann Beardraven seamlessly easing his way through a variety of instruments, slaying with his sax, keyboard and guitar – makes you wonder why this lot don't start a serious band. It's all very silly (a room full of people shouting 'BEARD!' isn't exactly high-art), but The Beards could well grow on you.

JAMES HINGLE

EVILE

PLUS: CIRCLE OF TYRANTS

AUDIO, GLASGOW. 27.09.15

KKKK

HUDDERSFIELD THRASH MOB FINALLY GET THEIR SHOW BACK ON THE ROAD

"BETTER LATE Than Never" screech tonight's tour shirts. No shit, Evile. Some of the tickets being checked on Audio's doors are dated September frickin' 2013 – departed guitarist OI Drake having sparked sufficient line-up disarray to force two years of postponements. It's understandable, then, that Glasgow's packed-in frash-fraternity finally detonate with the force of a hand grenade. Ripping out the pin on the evening, "Bang yir' heed" locals Circle Of Tyrants open shit up with a bumper helping of neck-wrecking riffage and beery banter. There's no upstaging the headliners, mind. Clad in plain black, they've an oddly funereal look this evening, but tracks like Words Of The Dead and Enter The Grave suggest Evile Undertaking would involve pneumatic drills in the cemetery and a jet-fuelled hearse. Making up for lost time (and publicity) every track off 2013's Skull LP gets an airing, too, with the lumbering Head Of The Demon and epic Tomb impressively channelling the rage of classic Metallica. Regardless, it's down to the moshtastic closing salvo of Infected Nation, Cult and Thrasher to definitively seal this bone-rattling reacquaintance. Welcome back, Evile – you've been missed.

SAM LAW

THE WILDHEARTS

PLUS: BABY CHAOS, HEY! HELLO!

02 SHEPHERD'S BUSH EMPIRE, LONDON. 25.09.15

KKKK

GEORDIE ROCK'N'ROLL SURVIVORS THROW THEIR BEST ALBUM A WILD BIRTHDAY PARTY

PRECISELY 135 minutes before appearing onstage with The Wildhearts, frontman Ginger appears onstage as guitarist with Hey! Hello!. His presence at this hour draws a sizeable early-bird crowd, who in return are serenaded with a bevy of effortlessly airborne songs. Next, the reunited Baby Chaos are equally sweet, although their guitars are as sweet and hard as a mouthful of gobstoppers. This is also true of The Wildhearts – only here, the melodies come laced with madness and menace. On tour this autumn to celebrate the 20th anniversary of their P.H.U.Q. album, tonight's set transports the audience back to a time when its authors were the most combustible band in Britain (they even once smashed up the Kerrang! office, after we'd written something for which they didn't care). "Twenty years ago we were all thinner and had more hair," says a particularly charming Ginger from centre stage, forgetting the fact that in 1995 he himself looked like a compost heap that had sprung to life. Tonight, fortified with quiff and quips, the irrepressible Geordie leads The Wildhearts through a set that is much closer to their incandescent best than their disastrous worst. Even battling with a poor sound and erratic lighting can't shade the fact that this is a band the talents of whom are sometimes special, to the point of being sublime.

IAN WINWOOD

THE DEAD XIII

FAC 251, MANCHESTER. 26.09.15

KKKK

NEW-NEW GRAVE STARS STEAL THE SHOW AND STOP TO GNAW ITS BRAIN

WELCOME TO New Grave's second wave – even more ghoulish, black-hearted and in love with darkness than ever before. The Dead XIII may be the scene's freshest corpses, but they're already as good as the old-ghoul. In fact, they almost nicked Ashestoangels' black crown clean off their head on the recent British Horror Story tour. Tonight, on an odd bill of white-bread, would-be stadium rock, they not only steal the show, but drag it into the woods, stab it up and messily eat its kidneys. They roll in on a surge of dry ice as opener Frostbite clenches its icy fingers around the audience's collective throat and refuses to let go. Their sound is built on raw punk-metal riffage, beats that stomp like Frankenstein's monster and the grave-dirt gargling rasp and rumble of frontman Kurt Blackshard, while the show itself is a ragged outpouring of energy. There are some obvious comparisons to be made in the face-painted likes of the Murderdolls and Sweden's Deathstars but this particular monster-mash is one horror reboot that more than holds its own against the originals. With an eye-arresting image and even stronger songs, The Dead XIII are a live force to be reckoned with.

Kurt Blackshard's panda cosplay was magnificent

STAR SHOUT!

KURT BLACKSHARD

(THE DEAD XIII, VOCALS)

ARE YOU USED TO STANDING OUT ON BILLS LIKE A CORPSE'S BLACKENED THUMB?

"Yeah, but that's a good thing. There's not many bands that do what we do. You see bands that play a good gig, but we want to put on a show. We go all out for it and give people something to watch so they don't get bored halfway through. You get some people who don't quite get it at first, but a couple of songs into the set they're usually really enjoying themselves."

HAS THE MAKE-UP EVER GOTTEN YOU INTO TROUBLE?

"Yeah, there's always dickheads. Just today after soundcheck, we were outside and a couple of cars went past. We got the usual comments shouted but it's not necessarily a bad thing. We'd rather be noticed, and after a gig we'd rather have people talking about us and saying, 'Who *were* those guys in the make-up?'"

WORDS: PAUL TRAVERS **PHOTOS:** ANDY GALLAGHER

Norwegian watches: massive

Fortunately for Grand Magus, it's headbanging, not hairbanging

STAR SHOUT!

GRUTLE

(ENSLAVED, BASS/GUITAR)

YOUR VOCALS SOUNDED GROUND-SHAKING TONIGHT. WHAT'S YOUR SECRET?

"Well, the ground is *supposed* to shake. What's the point of doing growling vocals if you can't achieve that? Come to think of it, some of that must be down to last night's curry, courtesy of King's Cross Tandoori… the finest spice you'll find in London!"

WHAT'S WITH THE BLACKADDER QUOTES, THEN?

"We grew up on it. It was on the only channel in Norway, so it was integral to my childhood!"

ENSLAVED

PLUS: GRAND MAGUS

02 ACADEMY ISLINGTON, LONDON. 24.09.15

KKKK

TWO HAMMERS OF THE NORTH STRIKE HARD IN LONDON

WORDS: NICK RUSKELL **PHOTOS:** IAN COLLINS

"A NIGHT of Vikings tonight," muses Grand Magus frontman JB. Yep. Although the riff-heavy metal of his band and the dreamy prog black metal of Enslaved may be a few streets apart musically, there's something about the cold, frosty power of both of tonight's warriors that makes this a match made in Valhalla. And with Grand Magus hammering out the gigantic riffs of Like The Oar Strikes The Water and Kingslayer with more pride than a Viking funeral, the evening gets off to a superb start. Although they do raise one very important question: is it more metal to wear a leather jacket with no shirt (like bassist Fox), or your own band's shirt with the sleeves cut off (preferred by JB)? Answers to the usual address…

Charging in with Thurisaz Dreaming, Enslaved stir the depths of ancient gods with a blizzard of cinematic black metal. Singer/bassist Grutle Kjellson's bark remains as fierce as ever, a thunderous roar from the deep that Thor himself would be proud of. When he's not busy yelling Blackadder quotes between songs (and he does at least one line per tune), he's unleashing blackened prog majesty, with Allfoðr Oðinn and closer Fenris reminding us just how far the Norwegians have travelled in their 25 years. As we leave with heads feeling they've been caved in by Thor's hammer, this is one Viking pilgrimage we won't forget in a hurry.

REVIEWS

RATINGS
KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

STATE CHAMPS

AROUND THE WORLD AND BACK *(PURE NOISE)*

KKKK

POP-PUNK'S HOTTEST BREAKTHROUGH BAND KICK THE IDEA OF THE TRICKY SECOND ALBUM TO THE CURB

IT'S BEEN a big couple of years for State Champs. Bursting with simple good tunes and more fizz than a Mentos bomb, their 2013 full-length, The Finer Things, was one of the more impressive debuts of recent years. It didn't reinvent the pop-punk wheel, but it did fix a brightly coloured playing card to the spokes to make a satisfying '*drrrrrrrrrr*' sound and crank up the sheer joy of popping a wheelie.

Around The World And Back sees them return a little older and (possibly) slightly wiser. Their second album is no less sunny, but there's a maturity – or at least a noticeable growth – in the band's sound and abilities. They're still recognisably the same band and this is still very much an album for pop-punk purists, but there are little flourishes in the musicianship, touches in the production and nuances in the songwriting that suggest they've learned a lot from the hectic period that's seen them advance from local state champs, to genuine international contenders.

We'll forget for a moment the fact that if you went around the world, you'd end up where you started and would have no need to go back, because (as well as that being pedantic) the title-track is a wonderful slice of sweet pop-punk, featuring a duet with Ansley Newman of Jule Vera. All Or Nothing is another departure, with the chiming guitars sounding more like blink-182's more grown-up self-titled era than their earlier sugar-rush days.

Elsewhere, though, it's business pretty much as usual. Eyes Closed, for instance, boasts bright riffs straight from Bowling For Soup's fabled Punk Rock 101. First single Secrets, meanwhile, has a chunkier construction and a slightly acerbic lyric. '*Oh, you're making me sick / What is this? Am I the one you can't ignore?*' sings frontman Derek DiScanio but, like the similarly scathing All You Are Is History, it juxtaposes any sense of lyrical aggression with more bouncing basslines and huge sing-along hooks.

The fervour that greeted State Champs' recent – and first-ever – UK headlining tour suggested that this is a band on the verge of hitting the pop-punk big time. Around The World And Back is the album that confirms it.

DOWNLOAD: All You Are Is History, Secrets.
FOR FANS OF: Neck Deep, All Time Low.
PAUL TRAVERS

"THIS WAS A BIG JOURNEY FOR US..."

DEREK DISCANIO

TRACK BY TRACK

NEW FOUND GLORY

RESURRECTION: ASCENSION *(HOPELESS)*

KKKK

REISSUE OF NFG'S EXCELLENT EIGHTH ALBUM UPS THE ANTE WITH EXTRA TRACKS AND EXTRA HAYLEY WILLIAMS

1–13 The most notable thing about New Found Glory's Resurrection album from last year wasn't that it was good. As pop-punk's most consistent band, there are few lows in their discography – but this was the first in the band's 17-year career not to feature guitarist Steve Klein, who departed in 2013 with the rest of the band citing 'personal differences'. It's testament to NFG's resolve, then, that Resurrection was such a bold and unimpeded step forward. You'll already know all that from the original version, but this reissue is even more worthy of your time. There's a load of extra tracks, but mid-album they've replaced Vicious Love with a new version featuring Hayley Williams. Her vocal yin and yang with frontman Jordan Pundik adds something genuinely special to this ode to a fiery relationship, and works wonders. The fact that the song's video has had over two million views on YouTube suggests that plenty of others agree. And there's a load of other extra goodies here, too…

14 *ON MY OWN* A blast of punchy melodic hardcore, with more time changes than a dozen transatlantic flights.

15 *LIVING HELL* And here we see NFG dicking about with keyboards. It's not bad…

16 *READY AND WILLING (ACOUSTIC)* Shorn of bounce it may be, but this rendition trades the album version's sunny vibes for strummed breeziness to equally charming effect.

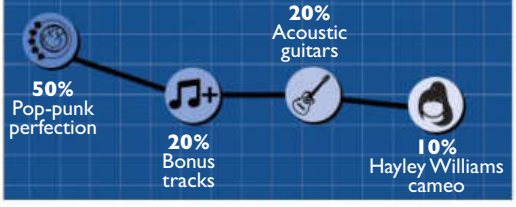
17 *PERSISTENT (ACOUSTIC)* This skeletal version of a song about remaining dignified in the face of romantic rejection also happens to be the best of these acoustic bonuses…

18 *LIVING HELL (ACOUSTIC)* …while this, by virtue of the fact the stripping down undermines the quality of the tune, is the worst.

19 *VICIOUS LOVE* This Hayley-free version doesn't have that extra he/she dimension, but it's still a hell of a tune.

20 *READY AND WILLING* A third version of this track. But it's a highlight from an album that rejuvenated pop-punk's finest band, so that's fine. Is this reissue worth buying again? Abso-bloody-lutely it is.

THIS ALBUM IS MOSTLY MADE UP OF...



WORDS: JAMES HICKIE

THE INSIDER

DEREK DISCANIO

(VOCALS)

IT SEEMS LIKE THE PAST COUPLE OF YEARS BEEN A BLUR FOR YOU...

"I don't know if I'd say it was a blur, but the album title obviously refers to the past couple of years, and it has been a big journey for us. We've got to experience a lot of new things that we never thought we would. So, we took that whole journey and tried to express the ups and downs of it, and all the growth and progression we've made, on this new album."

DID YOU FEEL ANY PRESSURE FOLLOWING UP WHAT WAS A VERY WELL-RECEIVED DEBUT ALBUM?

"There was obviously some pressure there, but I honestly love working under that sort of pressure. There was a challenge of coming up with something fresh and exciting – especially in our genre, which can be very oversaturated. A lot of people don't think anything new can be brought to the table, so we loved taking on that challenge. With the debut under our belts, we knew what we wanted to take from that and build from and expand with new production values, and just take everything to a whole new level."

DO YOU HOPE THIS ALBUM WILL PUT YOU ON TOP OF THE WORLD?

"We'd love to take things as far as we can. A lot of bands plateau themselves and don't reach for higher things. We want to reach the next level, for sure – as long as our message and attitude remains the same, and we're having just as much fun as we had when we started. We want to build and build, and hopefully our fans and friends will support us."

CLUTCH

PSYCHIC WARFARE *(WEATHERMAKER MUSIC)*

KKKK

MARYLAND BLUES ROCKERS DECLARE WAR WITH MORE ULTRA-HEAVY RIFFAGE

■ AFTER 20 years, Clutch appear to have adopted the attitude of: 'If it ain't broke, pimp it up and supercharge the fucker'. This is a band that have tried the odd new thing, but their core has always been based on dirty, fuzzed-out blues'n'roll. This continues in the same vein as 2013's killer Earth Rocker, with huge, rumbling riffs and a twang that, on X-Ray Visions and the groovy Firebirds, makes it seem like the soundtrack to the best film Quentin Tarantino never made; one filled with fast cars, voodoo and three-legged mules. It's nothing we've not heard before from Clutch, but it remains a superbly head-crushing headfuck.

DOWNLOAD: Firebirds.

FOR FANS OF: ZZ Top, Orange Goblin.

PAUL TRAVERS

BLACK BREATH

SLAVES BEYOND DEATH *(SOUTHERN LORD)*

KKK

THRASHY, DEATHY, CRUSTY CREW GET ALL BIG ON ALBUM NUMBER THREE

■ BLACK BREATH have been vomiting up scuzzy death metal nastiness since 2006, and they do it damn well. With the briefest song here clocking in at 5:07, Slaves Beyond Death is not a rapid-fire assault, rather an extended bludgeoning built on muscular riffs and the kind of wild edge that comes packaged with a swift boot to the nads. The lurching brute that is the title-track is truly monstrous, Seed Of Cain is a Master Of Puppets-esque epic and Burning Hate perfectly embodies the ugly sentiment of its title. Occasionally songs hang around a little too long, but all the bruises Black Breath leave linger in the best kind of way.

DOWNLOAD: Seed Of Cain.

FOR FANS OF: Converge, Entombed.

DAN SLESSOR

DEAFHEAVEN

NEW BERMUDA *(ANTI-)*

KKKK

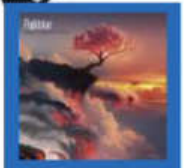
BLACKENED SHOEGAZE SUPREMOS DRAG A MASTERPIECE OUT FROM THE DARKNESS

■ ARE THEY hipsters? Interlopers? A metal outfit for folk who don't like metal? If 2013's acclaimed Sunbather LP achieved anything, it got us talking about Deafheaven. And, truthfully, the San Franciscan quintet are all of the above. Eloquent, fashionable and masters of a euphoric shoegaze flourish, it also showed their skill with such deliciously blackened severity that they had some black metal traditionalists daubing their corpse paint into a grin. This delirious, five-track follow-up confirms they're utterly brilliant, too. Boasting darker, braver, more thrillingly complex compositions Brought To The Water's ascent from hellish riffage to dreamy melody, Luna's raging blastbeats and iridescent guitars it'll surely inspire as much kvlt derision as cool devotion. But count on everyone to weigh in.

DOWNLOAD: Brought To The Water.

FOR FANS OF: Sunn O))), Agalloch.

SAM LAW



LYRIC OF THE WEEK

'Can you sharpen your tongue, kid? / I know you will find your voice in the thunder, son'. You'd do well to avoid going to Charlie Simpson for a singing lesson. Sharpening your tongue is a very bad idea that results in blood and not being able to eat crisps, and voices are normally found in throats, not thunder. Tsk.

BAND: Fightstar

SONG: Sharp Tongue

ALBUM: Behind The Devil's Back

SLEEVE OF THE WEEK

The alligator on the front of U.S. rap-metallers Neurotic November's new album means business. There's no, 'It's not what it looks like…' expression on his face. He meant to flip those cars. He really meant it.

VIDEO OF THE WEEK

LIKE BRUISES FEARLESS VAMPIRE KILLERS

Here we find FVK playing their new song, in a big theatre, while Laurence Beveridge breaks up with a girl. Doesn't seem he likes bruises much at all, actually.

CITY AND COLOUR

IF I SHOULD GO BEFORE YOU *(DINE ALONE RECORDS)*

KKKK

MORE ATMOSPHERIC PRESSURE FROM ONTARIO'S QUIETIST ROCKER

■ ALTHOUGH RUMOURS abound that Dallas Green is about to reunite with his colleagues from Alexisonfire, such talk overlooks the fact that the Torontonian bandleader has achieved his most sizeable commercial success with City And Colour. Patient to the point of paralysis, If I Should Go Before You comes equipped with a sense of groove that is thick with power and purpose, as magnificently showcased on the nine-minute opening track, Woman. This is music made by grown-up hands, music that is not in a hurry to become your friend. Some people think this stuff is dull, but it's really not. Rather, it is music that asks for patience in an impatient age.

DOWNLOAD: Mizzy C.

FOR FANS OF: Frank Turner, Alexisonfire.

IAN WINWOOD

COHEED AND CAMBRIA

THE COLOR BEFORE THE SUN *(300 ENTERTAINMENT)*

KKK

SCI-FI OBSESSED NEW YORK PROG ROCKERS FINALLY REVISIT EARTH

■ IN THE past, two things stood out about Coheed And Cambria. First was the Sideshow Bob barnet of frontman Claudio Sanchez. Second was his ultra-nerdy love affair with a sci-fi storyline something that occupied him for seven albums. This eighth offering is the first time they've tried to do anything else, and what emerges is surprisingly concise, but still collates the quartet's strengths into a mostly satisfying whole. A prog-rock mind-set governs all except the hooky bits, while the eager post-hardcore flourishes set Coheed well apart from being properly bonkers prog. Some of it chases its tail, but there's the odd mini-masterpiece like The Audience here, too. The story may (finally) be over, but the musical side of Coheed's adventure continues.

DOWNLOAD: The Audience.

FOR FANS OF: Muse, Porcupine Tree.

STEVE BEEBEE

FIT FOR AN AUTOPSY

ABSOLUTE HOPE ABSOLUTE HELL *(EONE)*

KKK

DEATHCORE MOB ATTEMPT TO BURST EARDRUMS ON PULVERISING THIRD ALBUM

■ AS THE title suggests, the third album from U.S. deathcore mob Fit For An Autopsy brings a tale of two subjects: hope and Hell. But mostly Hell. All the components here would suggest a straight-out deathcore pummelling, especially with the hallowing sludge of Wither. However, the melodic stamp on Ghosts In The River and the technical brutality of False Positive mean Fit For An Autopsy are no one-hack pony. The 'hope' may be hard to pin down, but this is still a hell of a racket.

DOWNLOAD: Wither.

FOR FANS OF: Attila, Suicide Silence.

JAMES HINGLE

TESSERACT

POLARIS *(K-SCOPE)*

KKKK

KILLER THIRD ALBUM FROM ULTRA-TECH BRIT METALLERS. YOU DO THE MATH

■ WHILE DJENT-Y tech-metal can often turn into a series of chugs and tricky bits that are just too clever for their own good, TesseracT have always managed to balance the staggering musicianship with actual songs. On this third album, there's a hell of a lot for musos to sink their teeth into behold the mind-boggling rhythms of opener Dystopia but there's also soaring moments like Hexes, which is almost like Bring Me The Horizon's latest works. And that's what makes TesseracT smartest of all:

NIGHT FALLS earlier. The leaves are dying and falling off the trees in autumn's cold embrace. And you realise another year's coming to a close, and yet another grain of sand has passed through the great timer of life. Good news, though, there's loads of killer new doom albums to listen to as you contemplate your own mortality in the rain. First up, the very welcome return of Yorkshire gloom legends **MY DYING BRIDE**, with the aptly-titled **FEEL THE MISERY (KKKK)**. Not that they were ever smiles and

ON THE STEREO

1 ASKING ALEXANDRIA – UNDIVIDED
Another stonker of a new song from AA 2.0. Just listen to how nasty new bloke Denis Stoff's roar is. Roll on Warped UK!

2 PARKWAY DRIVE – THE SOUND OF VIOLENCE
There's a reason why PWD's new album is called Ire. Just listen to this. It'd be a lie if they called it 'Mellow' or something.

3 FORT HOPE – SKIES
That is an arse-shaking chorus. But then FH add loads of weird stuff. WTF IS GOING ON?

4 AVION ROE – INTO THE REST
This power-ballad is already huge. But then… KELLIN QUINN POPS UP! Even huge-er.

5 SAVIOURS – FLESH OF FIRE
Ever been kicked in the nuts by riffs? You have now.

they've managed to serve up complexity in a deceptively digestible manner. Kudos!
DOWNLOAD: Dystopia.
FOR FANS OF: Meshuggah, Architects.
NICK RUSKELL

MAYDAY PARADE

BLACK LINES *(FEARLESS)*

KKKK

ONE-TIME POP-PUNK MOB MARK 10 YEARS WITH A CAREER-TOPPING RETURN

CONSISTENCY CAN be a blessing and a curse. Just ask Mayday Parade. The Florida quintet have delivered with compelling regularity, yes, and over the past decade they've become part of the American Vans Warped Tour furniture. But superstardom's proven an elusive prize, always just out of reach. Will Black Lines change that? Unlikely. But this fifth LP succeeds resoundingly in highlighting Mayday Parade's absolute best bits, via the fuzzed-up groove of Hollow, the swelling emotion of Underneath The Ride and the climactic catharsis of All On Me. Hit singles? Who needs them when your record's as good as this throughout.
DOWNLOAD: Just Out Of Reach.
FOR FANS OF: All Time Low, Yellowcard.
SAM LAW

V/VEGA

LEAVING LYRA *(CROOKED NOISE)*

KKK

AMBITIOUS BRITISH PROG-METALLERS SET SAIL FOR OUTER SPACE

V/VEGA TAKE their name from the celestial body, not the masked Street Fighter goon, and fittingly, this is less a short, sharp shock, and more a drawn-out Space Odyssey mindfuck. A four-track EP might not be the ideal place for a brooding, slow-burning intro, but at least they stick to their prog-metal guns, even if it means half of opener Lyra sounds like a Mike Portnoy drum workshop being delivered in zero gravity. Elsewhere, heavier riffs crash and maul, while clean and growled vocals vie for dominance. It's promising, but it's when they have the space of a full-length to expand their ideas that we might see something truly special.
DOWNLOAD: Wanderer, Reaching Eden.
FOR FANS OF: Tool, Deftones.
PAUL TRAVERS

sunshine, but with the return of guitarist Calvin Robertshaw after nearly 15 years absence, the sweeping doom here is beyond grief-stricken, particularly on the haunting lament of And My Father Left Forever. Elsewhere, the misery might take a backseat to riffs, but **WINDHAND**'s **GRIEF'S INFERNAL FLOWER (KKKK)**

is still supremely heavy. Like a more upbeat Electric Wizard, the Virginia crew mix Sabbathy magic with the dark, seductive vocals of Dorthia Cottrell to devastating effect. And if it's the more metal end of doom you're after, **IRON VOID**'s **DOOMSDAY (KKKK)** is just the ticket. With killer guitar playing and proper 'metal God sticking it to a shit day' vocals, this is the sort of doom that bike gangs listen to. It's devastating, deadly stuff. Oh yeah, and it's all really fucking heavy. Hooray!

WORDS: NICK RUSKELL

Gallows

ORCHESTRA OF WOLVES (IN AT THE DEEP END, 2006)

HOW THE BEST BRITISH PUNK ALBUM OF THE LAST 20 YEARS BROUGHT WATFORD'S ANGRIEST TO THE WORLD'S EARS

GALLOWS' FIRST full-length was not so much an album as a soundtrack to a riot. Exploding out of the UK punk underground with 12 tracks of acidic, snarling anger, it was a hell of a way to introduce themselves to the wider world. Between the serrated riffs of Laurent 'Lags' Barnard and frontman Frank Carter's hate-stained delivery, there is little room to breathe, with the title-track and In The Belly Of A Shark unsurprisingly emerging as instant classics that ignited frenzied responses. It made them the UK's best punk band, and also the hot group on the lips of beautiful people. While the hype that followed its release perhaps placed them on too precarious a pedestal, there is no getting away from the simple fact that this record made punk dangerous again. As he prepares to embark on his first proper tour with The Rattlesnakes, Frank tells the story of his first howls…

WHEN WERE THE SONGS THAT MADE IT ONTO THE ALBUM WRITTEN?
FRANK CARTER (*VOCALS*): "There's a song on there with the lyric '*I don't even know how we got this far, writing half the lyrics in the fucking car*', and that line was literally written in the car on the way to the studio. I had actually quit the band to do tattooing full-time, because it was the only thing paying the bills, and then the band got signed. But the deal was that I had to be on the record. I was cool with that, but we only had eight songs, so we had to write the rest in the studio. It wasn't ideal, but it made for a very immediate record."

HOW DID YOU FEEL HEADING INTO THE STUDIO?
"Honestly, I can't fucking remember. I imagine I was nervous, because I'd never really recorded an album at that point, but it was all very relaxed. We recorded with [producer] Kevin Banks at his studio, which was on a fucking industrial estate in Watford. I'd finish work, one of the boys would pick me up, and we'd go down there and I'd do as much as I could."

WERE THERE ANY EUREKA MOMENTS WHILE YOU WERE RECORDING?
"No, not for Orchestra Of Wolves. It happened on Grey Britain, it happened on Pure Love, and on Blossom I realised we had something really special. This is going to sound awful, but I didn't really feel *anything* about Orchestra Of Wolves when we recorded it. I was just happy to have an album out. I knew it was going to be in HMV, and that was exciting to me."

THE BAND GOT CAUGHT UP IN A LOT OF HIGH-PROFILE HYPE AFTER IT WAS RELEASED. HOW DID THAT FEEL?
"We had definitely been building something in pubs and clubs all over the UK before it came out, and that felt good. But when that happened I felt like we didn't deserve it. Don't get me wrong, we all enjoyed it, getting big – I was just confused about why it was happening."

Kerrang! Radio play it all at 10pm, October 8!

WORDS: DAN SLESSOR

K!LOBBER

MU$T HAV£S

ALL THE BEST GEAR FROM THE FOUR CORNERS OF PLANET ROCK AND BEYOND!

BABYMETAL don't generally *do* sinister – being the queens of Cute Metal, and all. But this shirt is really unnerving. Like watching three horror films at once, somehow transposed onto an item of clothing.
£15.99 Grindstore.com

Of course there are untold BTTF stories. Like, how come we haven't got hoverboards yet? This comic has the answers. Maybe.
£2.90 Forbiddenplanet.com

Show your school spirit as a Neck Deep University alumnus. It's like wearing a CV as a shirt.
£18.99 Grindstore.com

Beware: this light is very cool. But it could turn into a car in the middle of the night. So, don't leave your drink next to it.
£12.99 Findmeagift.co.uk

This is BVB's actual address. Srsly. You could put this in the letterbox and it'd reach them.
£31 Plastichead.com

We're normally wary of drinking out of a cup with a skull and crossbones on. And bombs. But what could go wrong?
£10 Plastichead.com

What's more fun than Mortal Kombat? Kicking people's heads off, pulling out their hearts, freezing them in order to smash them to bits. Marvellous. But if you ever did tire of the three original classic games, this portable Mega Drive has another 77 games to play! Not all of them have decapitations, though.
£49.99 Funstockretro.co.uk

Yeah, yeah… NASA found water on Mars. They missed the Adventure Time gang on a cat, though, didn't they?
£15.99 Grindstore.com

All Suicidal Tendencies man Mike Muir wanted was a Pepsi. So close, yet so very, very far…
$25 (£16.51) Weardinner.com

Ooh, look, it's the Walter White Stripes, famous for their covers of Napalm Meth hits. Sorry…
£9.99 Grindstore.com

Llamas are not well-known linguists. But when they do speak, their words cut deep. Nobody said they were nice.
$30 (£19.82) Threadless.com

This is what an exclusively carnivorous diet did to T. Rex. He got rainbow indigestion. Learn from his mistake.
$20 (£13.21) Threadless.com

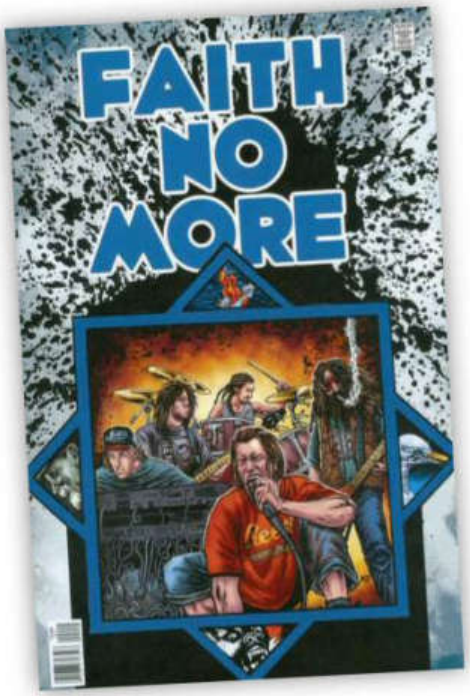
We all have those days where we turn into big, painty splodges, and Hulk is no different. Poor Hulk.
$19.95 (£13.18) Threadless.com

Very little is known about Motörhead's lost remix album, Hömer. The sleeve made a killer patch, though.
£67.85 Etsy.com

The problem with being a music snob is that you have to actually talk to people for them to know your brilliance. No more…
$25 (£16.51) Weardinner.com

How badass is new Star Wars baddie, Kylo Ren? Dude has his own name tattooed on his neck…
£13.50 Plastichead.com

We're sick of trying to wash with old Game Boy cartridges. This one made of soap is the answer to 1,000 prayers…
£8.99 Firebox.com



It almost makes perfect sense: Faith No More's story being told as a comic, rather than a normal rock biog. It's unusual and unconventional, innit? And the only real way to recount singer Mike Patton drinking piss out of a shoe.
£3.50 Backstreetmerch.com

As we learned last week, Pete Wentz is big on sports. No surprises that FOB have a hockey vest, then. Still waiting on FOB darts, mind.
$55 (£36.33) Falloutboy.Gomerch.com

What's this? Oh, nothing… Just JOHN GOODMAN IN A BLACK FLAG SHIRT.
$25 (£16.51) Weardinner.com

BRING ME THE HORIZON

HORIZON SOCKS! WE'VE GOT HORIZON SOCKS HERE! AND OTHER GOODIES. BUT THE SOCKS ARE THE BEST!

Despite only being black and white, you're still getting more colour here than on the sleeve of That's The Spirit. Sadly, the inside isn't full of lurid, migraine-inducing colour, like the album.
£30
Horizonsupply.co

Patches are great, because they go on anything. Jackets, bags, covering up a big hole in the arse of your trousers… The possibilities are endless. Almost. You can't sew them onto water.
£1.99
Grindstore.com

Why shouldn't your feet rock? So, they're hidden by shoes, they stink, and they're way below eye level and go largely unnoticed – but so what? Bring Me The Horizon socks. Win.
£12.95
Horizonsupply.co

Being October, the time is obviously right to start wearing sleeveless tops. This one has an evil-looking font on it, though, so the spirit of Hell's fires will keep you warm.
£25
Horizonsupply.co

You know what rock needs more of? Pencil cases. Because not everyone's a guitar hero with a cool case to carry around. Think of the guys who draw the album sleeves. They need something, too.
£12.95
Horizonsupply.co

Optical illusion being the deceptive customer it is, you will have to keep checking yourself to make sure you haven't got letters bursting out of your chest. Don't worry – you haven't.
£36
Horizonsupply.co

GIGS

DON'T MISS

BLITZ KIDS

GRAB YOUR KLEENEX! IT'S TIME FOR THE NANTWICH QUARTET'S LAST SHOWS EVER. BUT FIRST, GUITARIST JONO YATES TAKES A LOOK BACK…

HI, JONO! THESE ARE YOUR LAST SHOWS AS A BAND – WHO'S GONNA BE THE FIRST TO CRY?

JONO YATES (*GUITAR*): "I'm used to people crying when they watch us, if I'm honest – sobbing throughout our set, waiting for the band they *actually* paid to see. At these shows, though, probably my mum. She cries during The X Factor when someone is singing a James Blunt song for their dead grandad."

DO YOU HAVE A BIG PARTY PLANNED FOR AFTER THE LONDON SHOW?

"We'll probably just head out for a few pints and go to bed. Keep it sensible. We're getting on a bit now – all settled down and that. Failing that, we'll be throwing glasses around in the casino at 6am, putting everything we've ever made from the band on black. That's much more likely, so I'd put your money on that."

WHICH WAS THE WEIRDEST OF ALL THE SHOWS YOU EVER PLAYED?

"The weirdest was in Birmingham. It was when we first started. We'd booked our own tour, and we showed up late to this little pub with no stage and no sound guy. The promoter wasn't there to pay us, and the local support band needed to use our bass amp. We went outside with the band we were touring with and flipped a coin to see who would headline. If it landed on heads it was them; tails it was us, and if it landed on its side, we agreed to go home. No word of a lie: we flipped it and it got stuck in the fucking pavement on its side. It was unreal! We went in, grabbed the bass amp, fucked off to the next city and went to Wetherspoons."

> ***"I'M USED TO PEOPLE CRYING WHEN THEY WATCH US"***
> **JONO YATES**

WHAT'S YOUR FAVOURITE TOUR MEMORY?

"Getting so drunk I forgot the entire set in Texas, after drinking with Mallory Knox in the Coyote Ugly bar. It was all free, so I don't know what the fuck they were expecting. Our tour manager had to put all of my guitar on track while I just slumped against my amp, occasionally playing the odd wrong note. A load of industry heads came down that night to see us, too. I got bollocked, but fuck it!"

WHAT DO YOU HAVE PLANNED FOR YOUR LIFE FROM OCTOBER 11?

"I'm recording a new EP in November. It's all written – I just want to release some music that I actually fucking like, and love playing, for a change. Towards the end, I was just a bit sick of playing songs that weren't 100 per cent us. We tried the co-writing thing like a lot of other bands in the scene, but the more we played the songs, the less I connected with them. I want to release something honest and without any influences from anyone outside the band. We've just got a name sorted and everything. I'm excited about music again!"

FINALLY, HOW DO YOU WANT BLITZ KIDS TO BE REMEMBERED?

"Our best work was the Never Die EP [2012]. That was pure Blitz Kids. No outside influence – just four lads from the North West getting pissed in a studio in Devon and trying shit out. We'll probably be remembered as the band who were the support band on every tour. But I'd like to be remembered as four honest lads who gave it a go and made a few people happy for a bit while doing it."

DATES: Manchester Academy III October 9, London Tufnell Park Dome 10.

PHOTO: IAN COLLINS

YOUR WEEK!

KERRANG! DAY OCTOBER 7

CAMBRIDGE Boy Jumps Ship, Only Rivals (Portland Arms)
CARDIFF Fall Out Boy (Motorpoint Arena)
LINCOLN Bullet For My Valentine, While She Sleeps, coldrain (Engine Shed)
LONDON Against The Current, Sykes (O2 Academy Islington)
MANCHESTER Northlane, Volumes, The Acacia Strain, Hellions (Club Academy)
SOUTHAMPTON Wheatus, Mike Doughty, The Hipstones, Gabrielle Sterbenz (Talking Heads)
WOLVERHAMPTON Biters (Slade Rooms)

THURSDAY OCTOBER 8

GLASGOW Against The Current (King Tuts)
HIGH WYCOMBE Brawlers, Allusondrugs, Dorey The Wise (Bucks SU)
LONDON Wheatus, Mike Doughty, The Hipstones, Gabrielle Sterbenz (Electric Ballroom, Camden)
LONDON Northlane, Volumes, The Acacia Strain, Hellions (O2 Academy Islington)
LONDON Eskimo Callboy, The One Hundred, Cabin Boy Jumped Ship (Underworld, Camden)
MANCHESTER Biters (Ruby Lounge)
NORWICH Mallory Knox, Set It Off, The Xcerts (UEA)
NUNEATON Enforcer, Wolf, Dynamite (Queens Hall)
OXFORD Boy Jumps Ship, Only Rivals (Bullingdon Arms)

FRIDAY OCTOBER 9

BIRMINGHAM Against The Current, Jet Pack (Asylum)
BIRMINGHAM Michael Monroe, Hardcore Superstar, Chase The Ace (Institute)
BOURNEMOUTH Fall Out Boy (International Centre)
DUBLIN Enforcer, Wolf, Dynamite (Voodoo Lounge)
GUILDFORD Wheatus, Mike Doughty, The Hipstones, Gabrielle Sterbenz (Boileroom)
HUDDERSFIELD Blacklisters (Parish)
LONDON Mallory Knox, Set It Off, The Xcerts (Roundhouse, Camden)
MANCHESTER Blitz Kids (Academy III)
MANCHESTER Orphaned Land (Deaf Institute)
MANCHESTER Skarlett Riot, The Raven Age (Satans Hollow)
PLYMOUTH Brawlers, Allusondrugs (Junction)
SHEFFIELD Biters (Corporation)
SOUTHAMPTON Eskimo Callboy, The One Hundred, Cabin Boy Jumped Ship (Joiners)
SOUTHAMPTON Northlane, Volumes, The Acacia Strain, Hellions (Talking Heads)
TUNBRIDGE WELLS Counterparts, Senses Fail, Capsize, Raised By Raptors (Forum)
YORK Bullet For My Valentine, While She Sleeps, coldrain (Barbican)

SATURDAY OCTOBER 10

ABERDEEN Bullet For My Valentine, While She Sleeps, coldrain (Music Hall)
ALDERSHOT The Xcerts, Demob Happy, Freeze The Atlantic, Parachute For Gordo, Get Inuit, Boy Jumps Ship (Crashlanding! All-dayer @ West End Centre)
BELFAST Enforcer, Wolf, Dynamite (Limelight 2)
LONDON Blitz Kids (Dome, Tufnell Park)
HARLOW Wheatus, Mike Doughty, The Hipstones, Gabrielle Sterbenz (Square)
LIVERPOOL I Cried Wolf (Maguire's Pizza Bar)
LONDON Orphaned Land (St. John's Hackney)
LONDON Counterparts, Senses Fail, Capsize (Underworld, Camden)
MANCHESTER Against The Current (Club Academy)
MANCHESTER Blacklisters (Gullivers)
MANCHESTER Eskimo Callboy, The One Hundred, Cabin Boy Jumped Ship (Satans Hollow)
SHEFFIELD Skarlett Riot, The Raven Age (Corporation)
SKEGNESS Evil Blizzard (Great Alternative Weekend @ Butlins)

SUNDAY OCTOBER 11

DUNFERMLINE Bullet For My Valentine, While She Sleeps, coldrain (Alhambra)
GLASGOW Enforcer, Wolf, Dynamite (Audio)
GRIMSBY Skarlett Riot, The Raven Age (Yardbirds)
LONDON Fall Out Boy (SSE Arena Wembley)
MANCHESTER Counterparts, Senses Fail, Capsize (Sound Control)
NORWICH Wheatus, Mike Doughty, The Hipstones, Gabrielle Sterbenz (Waterfront)
SHEFFIELD Eskimo Callboy, The One Hundred, Cabin Boy Jumped Ship (Corporation)
SOUTHAMPTON Against The Current (Joiners)

MONDAY OCTOBER 12

BIRMINGHAM Brawlers, Allusondrugs (Rainbow Courtyard)
BRIGHTON Wheatus, Mike Doughty, The Hipstones, Gabrielle Sterbenz (Komedia)
CARDIFF Against The Current (Clwb Ifor Bach)
CHESTER Enforcer, Wolf, Dynamite (Live Rooms)
GLASGOW Eskimo Callboy, The One Hundred, Cabin Boy Jumped Ship (Audio)
GLASGOW Counterparts, Senses Fail, Capsize (Classic Grand)
LONDON Fall Out Boy (SSE Arena Wembley)

TUESDAY OCTOBER 13

BIRMINGHAM Counterparts (Asylum)
BIRMINGHAM Eskimo Callboy, The One Hundred, Cabin Boy Jumped Ship (Rainbow)
CHESTER Brawlers, Allusondrugs (Live Rooms)
LONDON Enforcer, Wolf, Dynamite (Underworld, Camden)
MIDDLESBROUGH Bullet For My Valentine, While She Sleeps, coldrain (Town Hall)

RIDER OF THE WEEK

BAND: HECK

The Nottingham racket makers have got a selection of riders, depending on how much you like 'em. Seems fair to us.

HECK*

The 'Usual'
A big multipack of water
Sandwich-making facilities
A selection of fruit

The 'If You Like Us'
All of the above, plus:
Tea and coffee-making facilities
Value butter
A four-pack of Mansfield Bitter
Crisps
Chocolate Hobnobs

The 'Billy Big Balls'
All of the above, plus:
Interesting crisps (McCoy's or finer)
Nice-smelling candles
A copy of Obscured By Clouds by Pink Floyd on vinyl (original pressing)
A television that shows nothing but the first three Die Hard movies
A bottle of each member's favourite alcohol: Jägermeister for Jonny, Matt likes a single malt scotch (no younger than 15-years-old), Trinidad XO rum for Paul and a bottle of tears from human children for Tom

The 'Hello, Knebworth'
All of the above, plus:
A two-week-old copy of the TV Times with pages 17 and 32 removed
A separate room for Paul to pray in
A bottle of alcohol for each letter of the alphabet (right from 'A' for Appleton rum to 'Z' for Zubrówka)
A bucket of fried chicken made up from a range of fast-food outlets including KFC and other more budget restaurants – think of this as a roulette bucket
A talking animal companion – no specifics here, just nothing too dangerous
Lasagne-making ingredients
Matt's mum, Kathryn, to assemble and cook said ingredients
All of the above made out of chocolate

CAN'T GET TO A GIG?

THEN HERE'S SOME OTHER STUFF TO KEEP YOUR EYES/EARS BUSY

KERRANG! MEETS BRING ME THE HORIZON

KERRANG! TV – OCTOBER 9, *11AM*

Clear your diary this Friday, because you've now got a date with Bring Me The Horizon and Kerrang! TV. They'll provide the ents, you provide the biscuits. Make ours Bourbons, please.

METAL EVOLUTION

SKY ARTS ON DEMAND

Fancy watching something metal-related, but can't decide on a band? Then this is the TV series for you. Over the course of 11 episodes ('cause turning it up to 11 – geddit?), director Sam Dunn takes you through the history of heavy metal. And what better way to kick it off in episode one than taking a look at Marshall Amps? LOUD.

TAYLOR SWIFT AND STEVEN TYLER

YOUTUBE

The other night, we woke up a bit confused after dreaming that Taylor Swift joined Aerosmith. Then we went on YouTube and realised it wasn't just a dream – she actually sang I Don't Want To Miss A Thing with them in Nashville, Texas. Head to YouTube now to see Steven Tyler shake it off with TaySway.

MY FIRST GIG

WHO: METALLICA, MAPLE LEAF GARDENS, APRIL 7, 1989

DANKO JONES HAD TO TAKE BINOCULARS WHEN HE WENT TO HIS FIRST GIG, BUT HE DIDN'T MIND...

DANKO JONES, DANKO JONES

"It's getting fuzzier as the years roll by, but the first real show I attended like a grown-up was to see Metallica on their Damaged Justice tour, supporting their ...And Justice For All album.

"When Metallica rolled through town on April 7, 1989, it was already a big deal. Their recent Grammy performance and release of their first-ever music video for One had attracted the come-lately crowd and perturbed me, since I'd been into them already for over three years, but I was too young to be allowed to go see them on my own. Now, I was to see them alongside the rest of suburbia.

"The only tickets I could afford placed me at the very back of the arena. The band looked like insects, with the only discerning features being distinctive coloured lights spotlighted on each member. I remember the Lady Justice statue swathed in green, while each member flashed back and forth from blue, red, orange and purple.

"Still, I was in heaven as they tore through a set that started with Blackened and whipped into For Whom The Bell Tolls, Harvester Of Sorrow, Master Of Puppets – even giving [Jason] Newsted an early bass solo – probably leftover guilt from the studio – and ending the night with Whiplash. It was perfect.

"Over the years, I've seen my fair share of shows – front row, side-stage, in box seats and inside mosh-pits, nothing compares to the first time I sat at the very back wall of Maple Leaf Gardens to watch Metallica!"

ALOUD.COM
buy your tickets from www.aloud.com

SPOTLIGHT ON...

SUFFOLK

THE HOME OF WITCH TRIALS AND KILLER ROCK MUSIC...

CHARLIE SIMPSON (VOCALS/GUITAR), **FIGHTSTAR**

WHAT WAS THE LOCAL SUFFOLK SCENE LIKE WHEN YOU WERE GROWING UP?

"I started playing in bands when I was really young, so most of the shows we did were set up by the school. I remember playing my first show in the summer of 1997 – we mainly played covers by bands like **Bush** and **The Offspring**, with a couple of original songs thrown in. There were a whole bunch of musicians that all gravitated together in the local areas who were keen to play music, which was cool. A lot of them were older than me, so I got to know them through my brother **Will**, who was also in a band. It definitely created a great community of musicians."

WHAT'S THE BEST THING ABOUT THE SCENE NOW?

"There still seems to be a great music scene around **Suffolk** from what I hear. I am less engaged with it now than I used to be, as I have been living down in London for the past 10 years. Of course, it is hard to keep track of scenes when you are no longer in them, but, with certain areas, there is bound to be great bands forming."

WHAT ARE THE KEY VENUES IN THAT SCENE?

"My favourite local venue growing up was the **Ipswich Corn Exchange**. I saw **Muse** there when they were just starting out, supporting **Feeder** to around 800 people or so. I remember watching them and my brother saying, 'I think these guys are going to be massive!' Turns out he was right!"

WHAT'S THE BEST GIG YOU'VE EVER PLAYED IN SUFFOLK?

"The best show I ever played in **Suffolk** was also at the **Ipswich Corn Exchange** on a solo tour. It was a great feeling playing the same venue I had seen some of my favourite bands play growing up."

TELL US ABOUT SOME OF THE PLACES NEW BANDS SHOULD BE HANGING OUT...

"There is an amazing creative space called **Old Jet** which was set up by a friend of mine, **Jesse Quin**. He has an awesome studio there which I recently recorded at and it has a great vibe. There's also rehearsal space, and it's been set up at what used to be an American air base, so there are loads of old fighter jets still there, which is really cool. Obviously, for me, it was great to be back near home between recording and being with family. Just like how it used to be!"

ARE THERE ANY KEY FIGURES IN THE COMMUNITY WHO CAN HELP BANDS GET BIG?

"There is a well-known producer called **Cenzo Townshend** [**30 Seconds To Mars**, **U2**] who has an incredible new studio in **Suffolk**. I'm sure he would always be on the lookout for new bands to record and hopefully help break them, of course! The most important resident of Suffolk was **John Peel**. What he did across all genres of music on a major platform was invaluable. Obviously that isn't isolated to **Suffolk** bands, but he will always be a legend."

WHAT ADVICE WOULD YOU GIVE TO BANDS TRYING TO MAKE IT IN SUFFOLK?

"Just play as many shows as possible to find your fans. Also, make the most of social media to help build that fanbase. We're lucky to be able to have that as a tool – so use it!"

Make some soaring new tunes at the Old Jet

A place to take your corn back to (and see bands)

PHOTO: CRAIG GIRLING

BOOKING NOW

AGAINST THE CURRENT
London O2 Academy Islington October 7, Glasgow King Tut's 8, Birmingham Asylum 9, Manchester Club Academy 10, Southampton Joiners 11, Cardiff Clwb Ifor Bach 12.

ALICE COOPER
Plymouth Pavilions October 29, Swindon Oasis 30. Support: Michael Monroe.

ALL TIME LOW
Cardiff Arena February 10, 2016, London O2 Arena 11, Manchester Arena 12, Birmingham Barclaycard Arena 13, Glasgow SSE Hydro 15, Dublin 3 Arena 16.

ASKING ALEXANDRIA
O2 Academy Leicester October 20, O2 Academy Newcastle 21, Lincoln Engine Shed 22, O2 ABC Glasgow 23, Dundee Fat Sam's 24, Aberdeen Garage 25, O2 Academy Sheffield 27, Manchester Ritz 28. Support: Memphis May Fire, August Burns Red, In Hearts Wake.

BABYMETAL
London SSE Arena Wembley April 2, 2016.

BEARTOOTH
London Camden Electric Ballroom November 24, Bristol Thekla 25, Manchester Academy III 26, Glasgow SWG3 27, O2 Academy2 Birmingham 28.

BIFFY CLYRO
Hogmany @ Edinburgh West Princes Street Gardens December 31.

BLACKBERRY SMOKE
O2 Academy Birmingham November 3, O2 Academy Sheffield 4, O2 Academy Newcastle 5, Manchester Academy 6, London Kentish Town Forum 8.

BLACK STONE CHERRY
Cardiff Motorpoint Arena January 28, 2016, Nottingham Capital FM Arena 29, Liverpool Echo Arena 30, Glasgow SSE Hydro February 1, Birmingham Barclaycard Arena 2, London SSE Arena Wembley 4, Leeds First Direct Arena 4, Manchester Arena 6. Support: Shinedown, Halestorm, Highly Suspect.

BLITZ KIDS
Manchester Academy III October 9, London Tufnell Park Dome 10.

BOY JUMPS SHIP / ONLY RIVALS
Cambridge Portland Arms October 7, Oxford Bullingdon 8.

BRAWLERS / ALLUSONDRUGS
High Wycombe Bucks SU October 8, Plymouth Junction 9, Birmingham Rainbow Courtyard 12, Chester Live Rooms 13, Sheffield Bungalows & Bears 14.

BRING ME THE HORIZON
O2 Guildhall Southampton October 31, O2 Academy Glasgow November 24, Edinburgh Corn Exchange 25, Doncaster Dome 26, Cardiff Motorpoint Arena 27, London Alexandra Palace 28, O2 Academy Birmingham 29 (matinee), O2 Academy Birmingham 29 (evening), O2 Academy Bristol 30. Support: Neck Deep, PVRIS.

BULLET FOR MY VALENTINE
Lincoln Engine Shed October 7, York Barbican 9, Aberdeen Music Hall 10, Dunfermline Alhambra 11, Middlesbrough Empire 13, Carlisle Sands 14, O2 Academy Leicester 16, Bexhill De La Warr Pavillion 17, Folkestone Cliff Hall 18, Swansea Brangwyn Hall 20, O2 Guildhall Southampton 21, Ipswich Regent Corn Exchange 22. Support: While She Sleeps, coldrain.

CANCER BATS
Southend Chinnery's January 11, 2016, Portsmouth Wedgewood Rooms 12, Brighton Concorde II 13, Norwich Waterfront 14, Exeter Phoenix 15, Plymouth Hub 16, Bristol Marble Factory 17, Bridgend Hobos 18, Reading Sub89 19, Stoke Sugarmill 20, Nottingham Rescue Rooms 21, O2 Academy2 Birmingham 22, Manchester Academy III 23, Leeds Key Club 24, Glasgow Garage 25, O2 Academy2 Newcastle 26, O2 Academy2 Liverpool 27, London Tufnell Park Dome 28.

CHUNK! NO, CAPTAIN CHUNK!
London Camden Underworld December 2, Birmingham Temple @ Institute 3, Nottingham Bodega 4, Leeds Key Club 5, Newcastle Think Tank? 6, Glasgow Cathouse 7, Manchester Sound Control 8, Cardiff Globe 9.

CITY AND COLOUR
Brighton Dome February 18, 2016, Cardiff Great Hall 19, Manchester Albert Hall 20, Belfast Mandela Hall 23, O2 Academy Glasgow 24, London Troxy 26 – 27.

CODE ORANGE
Manchester Gorilla November 2, Dublin Fibber Magees 3, Glasgow Classic Grand 4, London Camden Underworld 5.

CRADLE OF FILTH
Nottingham Rock City October 16, Bristol Motion 17, Norwich Waterfront 18, Wolverhampton Wulfrun Hall 20, Glasgow Garage 21, Manchester Academy II 22, London Camden KOKO 23.

THE DARKNESS
Cambridge Corn Exchange December 1, Nottingham Rock City 2, O2 Academy Newcastle 4, O2 Academy Glasgow 5, O2 Academy Leeds 9, Manchester Academy 10, O2 Academy Birmingham 11, O2 Academy Bristol 13, O2 Guildhall Southampton 14, Bexhill De La Warr Pavilion 15, O2 Academy Bournemouth 17, O2 Academy Oxford 19, London Camden Roundhouse 20.

DEAF HAVANA
Leeds Wardrobe November 19, Edinburgh La Belle Angele 20, Dundee Buskers 21, O2 Academy2 Liverpool 22, London Islington Assembly Hall 23.

DEF LEPPARD / WHITESNAKE
Dublin 3Arena December 6, Belfast Odyssey 7, Newcastle Metro Radio Arena 9, Glasgow SSE Hydro 10, Birmingham Genting Arena 12, Nottingham Capital FM Arena 13, Manchester Arena 15, Cardiff Motorpoint Arena 16, London SSE Arena Wembley 18, Sheffield Motorpoint Arena 19. Support: Black Star Riders.

DEFTONES
London SSE Arena Wembley November 21. Support: Architects.

DESERTFEST
Line-up: Electric Wizard, Elder, Conan, Raging Speedhorn, Witchsorrow. London various venues April 29 – May 1, 2016.

DINOSAUR PILE-UP
Birmingham Rainbow November 2, Newcastle Think Tank? 3, Glasgow King Tut's 4, Manchester Ruby Lounge 6, Leeds Key Club 7, Nottingham Bodega 8, Norwich Waterfront 9, London Tufnell Park Dome 11, Bristol Exchange 12, Brighton Bleach 13.

DON BROCO
Cardiff Tramshead December 3, Sheffield Plug 4, Edinburgh Liquid Rooms 6, O2 Academy Leeds 7, Exeter Lemon Grove 8, Nottingham Rock City 9, Manchester Ritz 11, Wolverhampton Wulfrun Hall 12, London O2 Academy Brixton 13.

DR. MARTENS STAND FOR SOMETHING TOUR
Leeds Brudenell Social Club October 24: Twin Atlantic, Creeper. Belfast Limelight November 7: Lonely The Brave, Only Rivals. London Camden Black Heart November 28: Bury Tomorrow, HECK.

ENTER SHIKARI
O2 Academy Glasgow February 18, 2016, Edinburgh Corn Exchange 19, Nottingham Capital FM Arena 20, Bournemouth BIC 22, Cardiff Motorpoint Arena 23, Manchester Victoria Warehouse 25, London Alexandra Palace 27. Support: The Wonder Years.

ESCAPE THE FATE
Manchester Club Academy January 28, 2016, Glasgow Cathouse 29, Nottingham Rescue Rooms 30, London Camden Electric Ballroom February 16.

EVERY TIME I DIE
Southampton Talking Heads November 6, Plymouth Underground 7, Bristol Fleece 8, Nottingham Rescue Rooms 9, Manchester Sound Control 11, Glasgow King Tut's 12, Aberdeen Tunnels 13, Newcastle Riverside 14, Sheffield Corporation 15, Birmingham Asylum 17, London Tufnell Park Dome 18, London Borderline 19, London Camden Underworld 20, London Old Blue Last November 21. Support: Superheaven, Muck.

FALL OUT BOY
Cardiff Motorpoint Arena 7, Manchester Arena 9, Bournemouth International Centre 10, London SSE Arena Wembley 11 – 12.

FIGHTSTAR
London Troxy October 17, Southampton University 18, Exeter Lemongrove 19, Wolverhampton Wulfrun Hall 21, Norwich Waterfront 22, Manchester Ritz 24, Newcastle Northumbria Uni 25, Edinburgh Liquid Rooms 27, Aberdeen Garage 28. Support: Arcane Roots.

FRANK CARTER & THE RATTLESNAKES
Birmingham Rainbow Courtyard October 20, Sheffield Leadmill 21, Newcastle Cluny 22, Glasgow Cathouse 23, Manchester Star & Garter 24, Norwich Owl Sanctuary 27, Cardiff Clwb Ifor Bach 28.

FRANK TURNER & THE SLEEPING SOULS
Llandudno Venue Cymru November 5, O2 Guildhall Southampton 8, Falmouth Princess Pavilion 9, Glasgow Barrowland 13, Newcastle Uni 14, Nottingham Rock City 15, O2 Academy Birmingham 18, O2 Academy Sheffield

JUST ANNOUNCED

ALIEN ANT FARM
Milton Keynes Craufurd Arms January 5, 2016, Birmingham Rainbow Warehouse 6, Glasgow Garage 7, Nottingham Rescue Rooms 8, Liverpool Arts Club 9, Newcastle Riverside 10, York Duchess 12, Norwich Waterfront 13, London Camden Electric Ballroom 14, Manchester Club Academy 15, Sheffield Corporation 16, Cambridge Junction 17, Exeter Lemon Grove 19, Bournemouth Old Firestation 20, Brighton Concorde II 21. Support: InMe, The Dirty Youth.

BLACK STAR RIDERS
London O2 Shepherd's Bush Empire December 11, Wolverhampton Wulfrun Hall 17.

THE BRONX
Manchester Ruby Lounge December 11, London Brooklyn Bowl 13.

COLT 45
Edinburgh Sneaky Pete's December 3, Glasgow Audio 4, Carlisle Brickyard 5, Preston Blitz 6.

COUNTERFEIT
London O2 Academy Islington December 18.

CROOKED LITTLE SONS
Southampton Joiners October 21, Plymouth Underground 22, London Workshop 23, Durham Tank 24. Support: Miss Vincent.

THE DEAD XIII
Wakefield Snooty Fox November 20, Plymouth Exile 21, Cardiff Fuel 22.

MARIACHI EL BRONX
Manchester Ruby Lounge December 10, London Brooklyn Bowl 12.

MÖTLEY CRÜE
Support added: The One Hundred (except London).

MUSE
Dates added: Birmingham Barclaycard Arena April 2, 2016, London O2 Arena 3.

MYRKUR
London Camden Underworld October 27.

NECK DEEP / STATE CHAMPS
Birmingham Institute February 1, 2016, O2 Academy Glasgow 2, Manchester Academy 4, Cardiff Great Hall 5, London Kentish Town Forum 6. Support: Creeper, Light Years.

SLEEPING WITH SIRENS
Support added: This Wild Life, Beach Weather.

TROPHY EYES
London Old Blue Last October 17. Suport: Forever Came Calling, Beautiful Bodies.

SLIPKNOT
Cardiff Arena February 8, 2016, London Alexandra Palace 9, Birmingham Genting Arena 12, Leeds First Direct Arena 13.

19, Bristol Colston Hall 21, Manchester Academy 23, London Alexandra Palace 26.

FUNERAL FOR A FRIEND
CardiffY Plas April 5 – 6, 2016, Manchester Ritz 8 – 9, Glasgow Garage 10 – 11, Birmingham Institute 13 – 14, London O2 Shepherd's Bush Empire 15 – 16.

GHOST
Leeds Beckett University December 12, Nottingham Rock City 14, Birmingham Institute 15, O2 Academy Newcastle 16, O2 ABC Glasgow 18, Manchester Ritz 19, O2 Academy Bristol 20, London Camden KOKO 21. Support: Dead Soul.

GHOST TOWN
Manchester Sound Control October 19, O2 Academy3 Birmingham 21, Glasgow Cathouse 22, Leeds Key Club 23.

HEAVEN'S BASEMENT
Southampton Engine Rooms December 3. Support: Crobot, Scorpion Child, Buffalo Summer.

HECK
Bristol Exchange October 31, Plymouth Junction November 2, Cardiff Globe 3, Stoke Underground 4, Glasgow Audio 5, Carlisle Brickyard 6, Huddersfield Parish 7, Leeds Key Club 8, Birmingham Cellar 10, St Albans Horn 11, Derby Venue 12, Leicester Soundhouse 13, Burnley Sanctuary Rock Bar 14.

IN THIS MOMENT
London Kentish Town Forum January 21, 2016, Birmingham Institute 22, Glasgow Barrowland 23, Manchester Ritz 24. Support: The Defiled.

KERRANG! TOUR 2016
Line-up: Sum 41. Dublin February 10, 2016, Cardiff Great Hall 11, Birmingham Institute 12, Newcastle University 15, Norwich UEA 16, Manchester Albert Hall 18, London Kentish Town Forum 19.

LIFE OF AGONY
London Camden Electric Ballroom March 17, 2016, Wolverhampton Slade Rooms 18, Manchester Club Academy 19.

LONELY THE BRAVE
Glasgow Garage November 9, Manchester Club Academy 10, O2 Academy2 Birmingham 11, Nottingham Rescue Rooms 19, Cardiff Globe 20, Bristol Marble Factory 21, Southampton Talking Heads 23, London Islington Assembly Hall 24, Brighton Haunt 25. Support: Black Peaks.

MALLORY KNOX
Nottingham Rock Circus October 7, Norwich UEA 8, London Roundhouse 9. Support: Set It Off, The Xcerts.

MARILYN MANSON
London Eventim Apollo November 19, Wolverhampton Civic Hall 21, O2 Academy Glasgow 22, O2 Apollo Manchester 23. Support: Krokodil.

MAYBESHEWILL
London Camden KOKO April 15.

MAYDAY PARADE
Exeter Lemon Grove January 26, 2016, O2 Academy Bristol 27, Norwich UEA 28, Birmingham Institute 29, Manchester Ritz 30, O2 Academy Newcastle 31, Dublin Academy February 2, O2 ABC Glasgow, 3, Nottingham Rock City 4, London O2 Shepherd's Bush Empire 5, Leeds University 6, Portsmouth Pyramids 7. Support: The Maine, Have Mercy, Beautiful Bodies.

MEGADETH / LAMB OF GOD
Glasgow Braehead Arena November 11, O2 Apollo Manchester 12, London SSE Arena Wembley 14, O2 Academy Birmingham 15. Support: Children Of Bodom, Sylosis.

MOTIONLESS IN WHITE
Belfast Mandela Hall November 23, Dublin Academy 24, Manchester Club Academy 26, Leeds University Union 27, Glasgow Garage 28, Nottingham Rescue Rooms 29, Birmingham Asylum December 1, Bristol Fleece 2, Southampton 1865 3, London Camden Underworld 4 and 6. Support: Chelsea Grin, New Years Day.

MÖTLEY CRÜE
Newcastle Metro Radio Arena November 2, Manchester Arena 3, Birmingham Genting Arena 4, London SSE Arena Wembley 6. Support: Alice Cooper.

MOTÖRHEAD
Newcastle City Hall January 23, 2016, Glasgow Clyde Auditorium 24, O2 Apollo Manchester 26, Swindon Oasis 27, London Eventim Apollo 29 – 30. Support: Saxon, Girlschool.

MUSE
Dublin 3Arena April 5, 2016, Belfast SSE Arena 6, Manchester Arena 8 – 9, London O2 Arena 11 – 15, Glasgow SSE Hydro 17 – 18.

NORTHLANE
Manchester Club Academy October 7, London O2 Academy Islington 8, Southampton Talking Heads 9. Support: Volumes, The Acacia Strain, Hellions.

NOTHING MORE
Birmingham Temple December 5, Glasgow King Tut's 6, Manchester Academy III 7, London Boston Music Room 8.

OPETH
London Palladium October 18.

OUR LAST NIGHT
London O2 Academy October 27. Support: Palisades, Crooks.

PAPA ROACH / FIVE FINGER DEATH PUNCH
London SSE Arena Wembley November 28. Support: DevilYou Know, As Lions.

PARKWAY DRIVE
London O2 Academy Brixton February 12, 2016, O2 Apollo Manchester 13, O2 Academy Glasgow 14, O2 Academy Birmingham 15. Support: Bury Tomorrow, Thy Art Is Murder.

THE PRODIGY
Nottingham Capital FM Arena November 24, Newcastle Upon Tyne Metro Radio Arena 26, Manchester Central 27, Sheffield Motorpoint Arena 28, Dublin 3Arena 30, Belfast Odyssey Arena December 1, Birmingham Barclaycard Arena 3, London SSE Arena Wembley 4 – 5. Support: Public Enemy.

QUEEN KWONG
London Camden Barfly December 11, Bristol Louisiana 12, York Duchess 15, Glasgow Stereo 16, Manchester Sound Control 17, Southampton Joiners 18, Brighton Green Door Store 19.

ROLO TOMASSI
Brighton Green Door Store November 6, Plymouth Tiki Bar 7, Bristol Louisiana 8, Manchester Soup Kitchen 9, Glasgow Stereo 10, Nottingham Bodega 11, Norwich Owl Sanctuary 12, London Oslo 13. Support: Employed To Serve, John Coffey.

SKINDRED
O2 Guildhall Southampton November 4, Norwich UEA 5, Nottingham Rock City 6, Manchester Academy 7, O2 Academy Glasgow 10, Leeds Stylus 11, O2 Academy Bristol 12, Birmingham Institute 13, London O2 Academy Brixton 14. Support: Crossfaith, (hed)p.e., Yashin.

SLAVES
London O2 Academy Brixton December 17, Tunbridge Wells Assembly Rooms 18.

SLAYER
Newport Centre November 21, Plymouth Pavilions 22, O2 Apollo Manchester 24, O2 Academy Glasgow 25, O2 Academy Birmingham 27, O2 Academy Leeds 28, London O2 Academy Brixton 30. Support: Anthrax, Kvelertak.

SLEEPING WITH SIRENS
O2 Academy Bristol February 29, 2016, Nottingham Rock City March 1, O2 Academy Glasgow 2, O2 Apollo Manchester 4, O2 Academy Birmingham 5, London Camden Roundhouse 6.

THE STORY SO FAR
CardiffY Plas December 1, Southampton 1865 2, Exeter Lemon Grove 3, London Camden KOKO 4, Norwich Epic 5, Nottingham Rescue Rooms 7, Birmingham Asylum 8, Manchester Academy II 9, Glasgow Garage 10, Newcastle Riverside 11, Leeds Stylus 12. Support: Turnstile, Drug Church.

STRAY FROM THE PATH
London Camden Underworld November 24, Bristol Exchange 25, Birmingham Asylum 26, Leeds Key Club 27, Newcastle Think Tank? 28, Glasgow G2 29, Manchester Sound Control 30, Nottingham Bodega December 1, Southampton Joiners 2.

THEORY OF A DEADMAN
Newcastle University February 27, O2 ABC Glasgow 28, Leeds Beckett SU 29, London O2 Shepherd's Bush Empire March 2, CardiffY Plas Students Union 3, O2 Academy2 Birmingham 4, Manchester Ritz 5.

THERAPY?
London Camden Electric Ballroom December 19. Support: Black Spiders.

THUNDER
Nottingham Royal Concert Hall February 15, Bristol Colston Hall 16, Glasgow SECC Clyde Auditorium 18, Sheffield Arena 19, London SSE Arena Wembley 20. Support: Terrorvision, King King.

TREMONTI
Birmingham Institute December 11, Edinburgh Liquid Rooms 12, Manchester Ritz 13, O2 Academy Bristol 15, London Kentish Town Forum 16.

TURBOWOLF
Glasgow Stereo October 27, O2 Academy2 Birmingham 28, London O2 Academy Islington 29, Manchester Academy III 30.

TWENTY ONE PILOTS
O2 ABC Glasgow November 4, Manchester Ritz 5, London O2 Shepherd's Bush Empire 6, O2 Academy Oxford 7, Birmingham Institute 9. O2 Academy Leeds February 18, 2016, O2 Academy Newcastle 19, Glasgow Barrowland 20, Manchester Academy 21, O2 Academy Birmingham 23, London O2 Academy Brixton 24 – 25, Nottingham Rock City 27, O2 Academy Bristol 28, Portsmouth Guildhall 29.

VANS WARPED TOUR UK
Line-up: Asking Alexandria, Black Veil Brides, Young Guns, Reel Big Fish, Metro Station, Memphis May Fire, Anti-Flag, August Burns Red, Attila, The Word Alive, Ghost Town, Rob Lynch, Fearless Vampire Killers, Forever Came Calling, The Rocket Summer, Frank Carter & The Rattlesnakes, Trophy Eyes, ROAM, The One Hundred, In Hearts Wake, John Coffey, Twin Wild, Tigress, Boy Jumps Ship, Creeper, Allusondrugs, Never Shout Never, Moose Blood, Man Overboard, Beautiful Bodies, HECK, Kenneths, Black Foxxes. London Alexandra Palace October 18.

WE ARE THE OCEAN
Birmingham Asylum November 9, Cardiff Globe 10, Bristol Fleece 11, Norwich Waterfront Studio 12, Leeds Mine 13, Glasgow King Tut's 15, O2 Academy2 Newcastle 16, Manchester Sound Control 17, Nottingham Rescue Rooms 18, London O2 Academy Islington 20. Support: Tall Ships, Allusondrugs.

WEDNESDAY 13
London Highbury Garage October 30 31.

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Good news, everyone! You can now access your favourite radio station from the comfort of your own pocket via our incredible FREE MOBILE APP – where you can listen live or on demand, watch our videos and access loads more, wherever you are! It is, quite simply, radio where you want it! Kerrang! Radio may have disappeared from DAB digital radio last year, outside of London at least, but we're still rocking your world on the awesome new app, as well as on Freeview digital TV channel 717, online at Kerrangradio.co.uk and on DAB radio in London. That aside, nothing else has changed! You still get all of the biggest stars like Biffy Clyro, 30 Seconds To Mars and You Me At Six doing special performances and generally having a good ol' larf on the airwaves on all your favourite shows! APP-y days! See what we did there?

THE SMALL PRINT!

Kerrang! Radio will also still be on DAB digital radio in London, but you might need to retune to find us. For more information on retuning and other ways to listen, just head to Kerrangradio.co.uk. We appreciate many of you may have questions or concerns about how you can still listen to your favourite radio station, and if you're still unsure of anything, you can always reach us by sending an email to kerrangqueries@bauermedia.co.uk.

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EDITORIAL

WHERE DO YOU SEE YOURSELF IN 10 YEARS?

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PRODUCTION EDITOR: Ryan Cooper *(Drinking Jack Daniel's in LA and New York – gonna have homes in each)*
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THE ULTIMATE
ROCKSTAR TEST

JAZ COLEMAN
KILLING JOKE

THIS VOCALIST HAS A PENCHANT FOR WEARING HIS WIFE'S KNICKERS AND GOING AWOL…

ON ROCK'N'ROLL...

WHAT'S YOUR WORST ONSTAGE INJURY?

"I got shot at in the States on one of the early tours, but they missed, so I won't count that. After that, we started using metal detectors for the audience over there. They're just not civilised (*laughs*)! The worst injury was probably to everybody else, because on one occasion the tour bus turned up outside my apartment before I was ready. I grabbed the closest pair of knickers and then cut to the gig. Someone was gobbing at me and it went into my mouth, so I went mad and jumped on this guy. As I was pulled off him, my jumpsuit ripped down the back, and as I was manhandled back to the stage, there it was in all its glory: I'm wearing my wife's knickers, my arse is showing and my bollocks are hanging out! Luckily, I don't have any shame."

HAVE YOU EVER BEEN DECLARED A MISSING PERSON?

"Not to the police, but people got a bit wound-up when I went off-grid a few years ago. That kind of thing happens fairly frequently, actually, because I don't use phones very much. I go where I like and I ring in occasionally. That one time everyone was looking for me, I'd gone into the Western Sahara. On the border coming back, I ran into this hippy and he went, 'Hey, man, they're looking for you. They're *all* looking for you!'"

HAVE YOU EVER LOST AN ENTIRE WEEKEND?

"That's one of the reasons I stopped drinking about eight years ago. One thing that's happened to me five times is that I've been in this certain bar and I've heard music which I thought was fantastic, but I didn't know who it was. I've gone, 'Who's this?' and they said, 'It's you!' But it's like I've never heard this fucking music before. I can't remember singing it or writing it. It's stuff from the Democracy and Hosannas albums and extraneous tracks that we did in the '90s – which I hadn't heard since we recorded it, because a lot of bad shit happened on that recording. I didn't recognise any of this stuff. Obviously, I made all this music, but I wasn't *there* when I did."

That's nothing a few games of Sudoku won't fix!

ON YOUR OWN MUSIC...

WHICH KILLING JOKE SONG DID METALLICA COVER ON THEIR GARAGE DAYS RE-REVISITED EP?

"The Wait. I'm not a great fan of covers. It was suggested in the '80s that we did some, because the record company wanted some hits, but that was never gonna happen. I quite like their version, though. They got a few of the lyrics wrong, but it doesn't really matter. That recording really did introduce Killing Joke's music to a lot of different people."

Correct! And the royalties can't have hurt, either…

WHAT'S THE FIRST LINE FROM THE FIRST SELF-TITLED KILLING JOKE ALBUM?

"The song would be Requiem, so that would be '*Man watching video…*'. We didn't print the lyrics on the first album, so people have come up with all sorts of stuff over the years."

Correct! Although we've been singing 'Van hatching kiddo' all these years

WHAT YEAR DID THE SECOND SELF-TITLED KILLING JOKE ALBUM COME OUT?

"2003. That was the one with Dave Grohl. We put the drums on that album last. What was surreal was that when I started working with Dave, that was *exactly* when the coalition went into Iraq and the 'shock and awe' operation began. It was a bizarre experience, and a year or two later we met someone who'd been on that 'shock and awe' invasion in a tank. They said they were playing War Dance inside the tank as they advanced, which made me think all sorts of things. It was a strange and very dark time for the world."

Correct! Maybe a harder question would be: 'Name an album Dave Grohl isn't on?'

ON THE HYPOTHETICAL...

IF YOU COULD GO BACK IN TIME, WOULD YOU GIVE TEENAGE JAZ ANY ADVICE?

"I would say to absolutely join a band, because it's the best lifestyle in the world. You get everything you need. When I was 14 and I experienced the liberating factor of rock music, I knew that it was what I wanted to do – and it was the best career move I could ever have made. If you've got something original, you stand every chance of going all the way, because there's so many fucking shit bands out there!"

WHAT WOULD YOU LEAVE IN A TIME CAPSULE TO REPRESENT YOURSELF TO FUTURE HISTORIANS?

"My DNA, so they could reproduce me. That way there will always be a Jaz Coleman on the planet. What a terrible idea!"

WHEN ALIENS COME TO DESTROY THE PLANET, HOW DO YOU CONVINCE THEM TO SPARE US?

"How do I know it's not just a fucking hologram being beamed out there to confuse the idiot masses? It would more than likely be some nice little light show put on by some dark shadow government. I wouldn't believe a fucking word of it. Get out!"

Quite right. Now, break out the tinfoil helmets

SPIRITUAL HEADMELTER...

WHAT DOES GOD LOOK LIKE?

"God is leaning against a nice bar and she's beautiful. The bar's on a beach, there's reggae playing, and there's a big spliff and a rum cocktail waiting. That's God, right there."

Last we heard, God had actually started worshipping Jaz Coleman…

THE VERDICT

DID WE MENTION HE GOT SHOT AT? DANGER = ROCK'N'ROLL. SO, HAVE A GOOD SCORE, JAZ!

SCORE 95%

THE LEADERBOARD

1	**LEMMY** *MOTÖRHEAD*	99%
1	**OZZY OSBOURNE** *BLACK SABBATH*	99%
1	**ROB HALFORD** *JUDAS PRIEST*	99%
4	**MATT SKIBA** *ALKALINE TRIO*	98%
5	**ICE-T** *BODY COUNT*	97%
6	**MATT SORUM**	97%
7	**GENE SIMMONS** *KISS*	96%
8	**ALICE COOPER**	95%
9	**SHIFTY SHELLSHOCK** *CRAZY TOWN*	95%
10	**JAZ COLEMAN** *KILLING JOKE*	95%
81	**CHARLIE SIMPSON** *FIGHTSTAR*	65%
82	**BOB MOULD** *HÜSKER DÜ/SUGAR*	64%
83	**AUSTIN CARLILE** *OF MICE & MEN*	61%

WORDS: PAUL TRAVERS

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